



# Hosanna (Praise is Rising)

Words and Music by  
PAUL BALOCHE and  
BRENTON BROWN  
Arranged by Travis Cottrell

1/8 *Steady groove* ♩ = 115

F(no3) Fsus F2

*mf* (Play 3 times)

4 CHOIR unis. & WORSHIP LEADER *mf* not heavy

Praise is rising,

Fsus F(no3)

*simile*

7

eyes are turn - ing to You;

Bb2

INSTRUMENTATION: Rhythm, Violin 1-2, Viola, Cello, String Bass.  
SUBSTITUTE PARTS: Clarinet (substitute for Viola), Bass Clarinet (substitute for Cello), Keyboard String Reduction.

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10

we turn to You. —

F/B $\flat$  B $\flat$ 2 F(no3)

13

Hope — is stir - ring, hearts are

16

year - ing for You, — we long for You. —

B $\flat$ 2 F/B $\flat$  B $\flat$ 2

4

19

'Cause when we see You we find strength

Vocal line for measures 19-21. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass line follows a similar pattern with a quarter rest, quarter note G3, eighth note A3, quarter note Bb3, quarter note C4, quarter note Bb3, quarter note A3, quarter note G3, and quarter note F3.

F(no3)

C(no3)

Piano accompaniment for measures 19-21. The right hand plays a steady eighth-note chord accompaniment. The left hand has a whole note F3 in measure 19 and a whole note C4 in measure 21.

22

to face the day. In Your pres-

Vocal line for measures 22-24. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass line follows a similar pattern with a quarter rest, quarter note G3, eighth note A3, quarter note Bb3, quarter note C4, quarter note Bb3, quarter note A3, quarter note G3, and quarter note F3.

Bb(no3)

F2(no3)

Piano accompaniment for measures 22-24. The right hand plays a steady eighth-note chord accompaniment. The left hand has a whole note Bb3 in measure 22 and a whole note F2 in measure 24.

2/9

25

ence all our fears are washed a - way,

Vocal line for measures 25-27. The melody starts with a quarter note G4, an eighth note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass line follows a similar pattern with a quarter note G3, eighth note A3, quarter note Bb3, quarter note C4, quarter note Bb3, quarter note A3, quarter note G3, and quarter note F3.

C(no3)

Bb(no3)

Piano accompaniment for measures 25-27. The right hand plays a steady eighth-note chord accompaniment. The left hand has a whole note C4 in measure 25 and a whole note Bb3 in measure 27.

27 *Parts f*

washed a - way. Ho -

F(no3) C(no3) B $\flat$   
C

29

san - na! Ho - san - na!

B $\flat$   
F F Dm $^7$

*f*

32

You are the God who saves us, wor - thy of all

B $\flat$  B $\flat$  F F C(no3) Gm  
C

6

35

our prais - es. Ho - san

Gm/D Dm7 C/D Bb Bb/F F

38

na! Ho - san na!

Dm7

40

Come, have Your way a - mong us.

Bb Bb/F F

42 2nd time to Coda  $\oplus$   
(meas. 70)

We wel - come You here, Lord Je - sus.

C(no3) Gm  
C Gm  
D Dm7 2nd time to Coda  $\oplus$   
(meas. 70)

44 3/10 unis. *mf*

Hear the

B $\flat$  F(no3)

*mf*

47

sound of hearts re - turn - ing to You.

Fsus F

50

— We turn to You. —

Two vocal staves (treble and bass clef) showing the melody and accompaniment for the first system. The lyrics "We turn to You." are written below the vocal lines.

B $\flat$ 2

F2

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

53

In Your king - dom

Two vocal staves (treble and bass clef) showing the melody and accompaniment for the second system. The lyrics "In Your king - dom" are written below the vocal lines.

F(no3)

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

56

bro - ken lives are made new.

Two vocal staves (treble and bass clef) showing the melody and accompaniment for the third system. The lyrics "bro - ken lives are made new." are written below the vocal lines.

Fsus

F

B $\flat$ 2

Piano accompaniment for the third system, consisting of two staves (treble and bass clef). The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

59

You make us new. — 'Cause when we see —

*harm.*

F2

62 (WORSHIP LEADER may ad lib)

— You, we find strength — to face the day. —

C(no3) Bb(no3) F(no3)

65

In Your pres - ence all our fears — are washed a - way, —

C(no3) Bb(no3)

4/11



10

*D.S. al Coda*  
(to meas. 29)

68

*f*

washed a - way! Ho -

*D.S. al Coda*  
(to meas. 29)

F(no3) C Bb C

70  $\oplus$  CODA

$\oplus$  CODA

Bb

Fsus

*f*

73

F

Fsus  
D

E  
D

Bb2

76

Fsus

F

Csus

C

Fsus  
D

E  
D

79  $B\flat^2$   $F_{sus}$   $F$

82  $F_{sus}$   $F$   $B\flat^2$   $F_{sus}$   $F$

$D$   $D$

5/12

85  $C_{sus}$   $C$   $F_{sus}$   $F$   $B\flat^2$

$D$   $D$

88 *unis. mp*

'Cause when we see — You we find strength — to face the day. —

$C(no3)$   $B\flat(no3)$

*mp*

91

In Your pres - ence all our fears

The vocal line for measures 91-93 consists of a treble clef staff with a key signature of one flat. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. There are quarter rests at the end of measures 91 and 92.

F(no3) C(no3)

The piano accompaniment for measures 91-93 features a treble clef staff with a key signature of one flat. The right hand plays a steady eighth-note chordal accompaniment. The left hand has a whole note F4 in measure 91, a whole note C4 in measure 92, and a quarter note G4 in measure 93.

94

are washed a - way.

The vocal line for measures 94-95 consists of a treble clef staff with a key signature of one flat. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. There are quarter rests at the end of measures 94 and 95.

Bb(no3) F(no3)

The piano accompaniment for measures 94-95 features a treble clef staff with a key signature of one flat. The right hand plays a steady eighth-note chordal accompaniment. The left hand has a whole note Bb4 in measure 94 and a whole note F4 in measure 95.

96

'Cause when we see You we find strength

*harm.*

*begin building*

The vocal line for measures 96-98 consists of a treble clef staff with a key signature of one flat. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. There are quarter rests at the end of measures 96 and 97. The word "harm." is written below the first measure. The phrase "begin building" is written above the final measure.

C(no3)

*begin building*

The piano accompaniment for measures 96-98 features a treble clef staff with a key signature of one flat. The right hand plays a steady eighth-note chordal accompaniment. The left hand has a quarter note G4 in measure 96, a quarter note A4 in measure 97, and a quarter note Bb4 in measure 98. The phrase "begin building" is written below the final measure.

98

to face the day. In Your pres-

B $\flat$ (no3) F(no3)

101

ence all our fears are washed a - way,

C(no3) B $\flat$ (no3)

103

6/13

*cresc.* *f*

washed a - way! Ho -

F(no3) C B $\flat$  C

*cresc.*

14

106

san - na, Ho - san - na.

*f*

B $\flat$  F Dm7

109

You are the God who saves us, wor - thy of all

B $\flat$  B $\flat$  F C(no3) Gm C

112

our prais - es. Ho - san

Gm Dm7 C B $\flat$  B $\flat$  F

115

na, Ho - san - na! Come, have Your way\_

Dm7 Bb

118

a - mong us. We wel - come You here\_

Bb F C(no3) Gm C

120

Lord Je - sus. Ho -

Gm Dm7 C Bb

*ff*

16

122

san - na, Ho - san na.

*ff*

B $\flat$  F Dm $^7$

125

You are the God who saves us, wor-thy of all

B $\flat$  B $\flat$  F C(no3) Gm  
F C

128

our prais - es. Ho - san

Gm Dm $^7$  C B $\flat$  F  
D

131

17

na, Ho - san na! Come, have Your way\_

Dm7 Bb

7/14

134

a - mong us. We wel - come You here\_

Bb/F F C(no3) Gm/C

136

Lord Je - sus\_

Gm/D Dm7 Bb2



18  
138

*unis.*

Ho - san - na! Ho -

Fsus F Fsus

141

*Parts*

san - na! Ho

F F Fsus

144

na!

F Fsus F Fsus F

147 *unis. to end*  
*sub. mf*

Praise is ris - ing, eyes are

F(no3)

*sub. mf*

150

turn - ing to You; we turn to You.

Fsus F B $\flat$ 2

153

*dim. to end*

We turn to You.

F F $^2$  F $^4$ <sub>2</sub> F $^2$

*dim. to end*

156

We turn to You.

The vocal melody consists of two staves. The upper staff is in treble clef and the lower in bass clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (half), G4 (half).

Fsus<sub>2</sub><sup>4</sup> F<sup>2</sup>

The piano accompaniment is shown in grand staff notation. The right hand plays a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a steady bass line: G2, F2, E2, D2, C2, B1, A1, G1.

158

*rit.*

The vocal melody for measure 158 consists of two staves. The upper staff is in treble clef and the lower in bass clef. The notes are: G4 (half), F4 (half).

Fsus<sub>2</sub><sup>4</sup> F<sup>2</sup>

*rit.*

The piano accompaniment for measure 158 is shown in grand staff notation. The right hand plays a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a steady bass line: G2, F2, E2, D2, C2, B1, A1, G1.

(Acc. track fades)

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