

LUTHERAN MUSIC MISSIONS
HOLY, HOLY, HOLY

MASTER CONDUCTOR

(SWING)

ARR. BY P. PROCHNOW &

T. WINCH

(INTRO)
♩ = 100

Musical score for 'Holy, Holy, Holy' (Swing). The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 100. The score includes parts for Melody/Vocal, Flute, Trumpet, Alto Sax, Trombone, Piano, E. Bass (Opt.), and Drums. The piano part includes chord symbols: G, A, Bm, Em7(9), G, A, A/B, B7(b9). The score is marked with a dynamic of *mf* (mezzo-forte) throughout. The piece is divided into four measures, numbered 1 through 4 at the bottom.

1

2

3

4

HOLY, HOLY, HOLY - P. 2

MEL/VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

5 6 7 8

Chord symbols: G, A, Bm, CMA7(9), Bm7, BbmA7, ASUS7(9), A7(b9)

HOLY, HOLY, HOLY - P. 3

VERSE A

MEL./VOC. HO - LY, HO - LY, HO - LY, LORD GOD AL - MIGHT - Y!

FL. mp

TPT. mp

A. SAX. mp

TBN. mp

PNO. mp

E. B. mp

DR. mp

D6 Bm7 F#m7 B7(b9,#11) B/D# ESUS(ADD9) Bm7 ESUS7(9) G(ADD9)/A

9

10

11

12

HOLY, HOLY, HOLY - P. 4

MEL./VOC. EAR - LY IN THE MORN - ING OUR SONG SHALL RISE TO THEE.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

Bm7 Asus/F# A/B ESUS7(9) G(ADD9)/A

13

14

15

16

HOLY, HOLY, HOLY - P. 5

MEL./ VOC. HO - LY, HO - LY, HO - LY, MER - CI - FUL AND MIGHT - Y!

FL.

TPT.

A. SAX

TBN.

PNO.

E. B.

DR.

Chord progression: D⁹, Bm⁷, F#m⁷, B7(b9, #11), ESUS⁷⁽⁹⁾, Bm⁷, ESUS⁷⁽⁹⁾, G(ADD9)/A

17

18

19

20

HOLY, HOLY, HOLY - P. 6

MEL./VOC. **GOD IN THREE PER - SONS, BLESS - ED TRIN - I - TY!**

FL.

TPT.

A. SAX

TBN.

PNO.

E. B.

DR.

D/C A \flat /B G/B D/E A \sharp SUS(ADD⁹)

D/C A \flat /B G/B D/E A \sharp SUS(ADD⁹)

21 22 23 24

HOLY, HOLY, HOLY - P. 7

OPTIONAL INTERLUDE A

MEL/VOC.

FL. *mf*

TPT. *mf*

A. SAX *mf*

TBN. *mf*

PNO. *mf*

E. B. *mf*

DR. *mf*

Chords: G, A, Bm7, Em7(9), G, A, A/B, B7(b9)

Measures: 25, 26, 27, 28

25

26

27

28

HOLY, HOLY, HOLY - P. 8

MEL./VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

29 30 31 32

The musical score is for the hymn "Holy, Holy, Holy" and covers measures 29 through 32. It is written in the key of D major (two sharps) and 4/4 time. The score includes parts for a vocal line (MEL./VOC.), Flute (FL.), Trumpet (TPT.), Alto Saxophone (A. SAX.), Trombone (TBN.), Piano (PNO.), Euphonium (E. B.), and Drum (DR.). The vocal line is a simple melody with lyrics. The instrumental parts for woodwinds and brass are mostly block chords with some melodic movement. The piano part features a rhythmic accompaniment with chords. The drum part consists of a simple pattern of eighth notes. Chord symbols are provided for the piano and euphonium parts: G, A, Bm7, G6/F, F#m7, C#m7, F#m7, C#m7, and G/A.

HOLY, HOLY, HOLY - P. 9

VERSE B

MEL./VOC. *D/C* *FMAJ7* *D/C* *C#m7* *F#7*

(ALTERNATE SOLO/MELODY LINE)

FL. (ALTERNATE HORN LINE) *mf*

TPT. (ALTERNATE HORN LINE) *mf*

A. SAX (ALTERNATE HORN LINE) *mf*

TBN. (ALTERNATE HORN LINE) *mf*

PNO. *mp* *D/C* *FMAJ7* *D/C* *C#m7* *F#7*

E. B. *mp* *D/C* *FMAJ7* *D/C* *C#m7* *F#7*

DR. *mp*

33

34

35

36

HOLY, HOLY, HOLY - P. 10

MEL./ VOC. *Bm7 F#m7 Bm7 Em Em7 Bm7 Em7 Asus7 A7*

FL.

TPT.

A. SAX.

TBN.

PNO. *Bm7 F#m7 Bm7 Em Em7 Bm7 Em7 Asus7 A7*

E. B. *Bm7 F#7 Bm7 Em Em7 Bm7 Em7 Asus7 A7*

DR.

37 38 39 40

HOLY, HOLY, HOLY - P. II

MEL./VOC. *D/C* *F MAJ7(ADD6)* *D/C* *C#m7* *F#7*

FL. *DIV.*

TPT. *DIV.*

A. SAX *DIV.*

TBN. *DIV.*

PNO. *D/C* *F MAJ7(ADD6)* *D/C* *C#m7* *F#7*
mf

E. B. *D/C* *F MAJ7(ADD6)* *D/C* *C#m7* *F#7*
mf

DR. *mf*

41

42

43

44

HOLY, HOLY, HOLY - P. 12

MEL/VOC. *D/E D/G Bm7 G/A F#m7 A/G G/A*

FL. *(TUTTI) DIV.*

TPT. *(TUTTI) DIV.*

A. SAX. *(TUTTI) DIV.*

TBN. *(TUTTI) DIV.*

PNO. *CRES.*

E. B. *CRES.*

DR. *CRES.*

45

46

47

48

HOLY, HOLY, HOLY - P. 13

OPTIONAL INTERLUDE B

MEL./VOC.

FL. (TUTTI) *mf*

TPT. (TUTTI) *mf*

A. SAX. (TUTTI) *mf*

TBN. (TUTTI) *mf*

PNO. (NC) *mf*

E. B. (NC) *mf*

DR. *mf*

Chords: C#m7, F#7, Bm7, Bb7, G/A

Measures: 49, 50, 51, 52

49

50

51

52

HOLY, HOLY, HOLY - P. 15

MEL./VOC.

FL.

TPT.

A. SAX

TBN.

PNO.

E. B.

DR.

Chords: G, A, Bm7, G/F, F#m7, C#m7, SIM., F#m7, C#m7, G/A, Dsus(ADD9)

Dynamic: ff

Articulation: div., ^

57

58

59

60

61

VERSE 2

HOLY, HOLY, HOLY! ALL THE SAINTS ADORE THEE,
CASTING DOWN THEIR GOLDEN CROWNS AROUND THE GLASSY SEA;
CHERUBIM AND SERAPHIM FALLING DOWN BEFORE THEE,
WHICH WERT AND ART AND EVERMORE SHALT BE.

VERSE 3

HOLY, HOLY, HOLY! THOUGH THE DARKNESS HIDE THEE,
THOUGH THE EYE MADE BLIND BY SIN THY GLORY MAY NOT SEE,
ONLY THOU ART HOLY; THERE IS NONE BESIDE THEE,
PERFECT IN POW'R, IN LOVE AND PURITY.

VERSE 4

HOLY, HOLY, HOLY! LORD GOD ALMIGHTY!
ALL THY WORKS SHALL PRAISE THY NAME IN EARTH AND SKY AND SEA.
HOLY, HOLY, HOLY, MERCIFUL AND MIGHTY!
GOD IN THREE PERSONS, BLESSED TRINITY!

LUTHERAN MUSIC MISSIONS
HOLY, HOLY, HOLY

MELODY/VOCAL

(SWING)

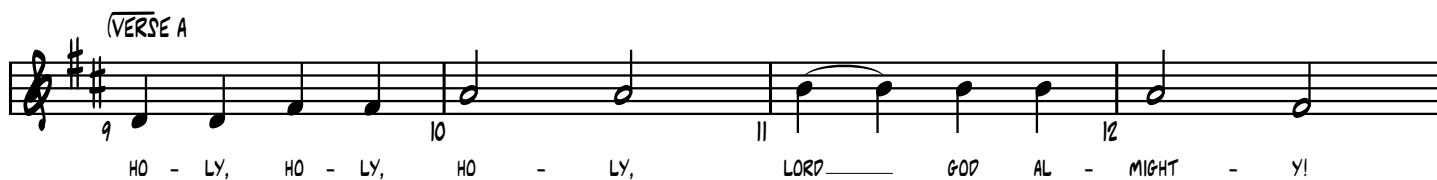
ARR. BY P. PROCHNOW &

T. WINCH

(INTRO)
♩ = 100



(VERSE A)



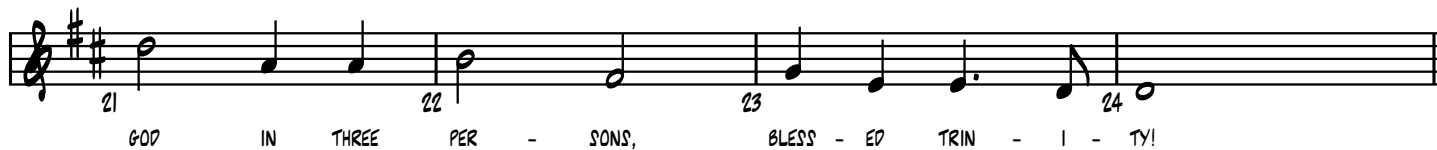
9 HO - LY, HO - LY, HO - LY, 10 11 LORD GOD AL - MIGHT - Y! 12



13 EAR - LY IN THE MORN - ING OUR SONG SHALL RISE TO THEE. 14 15 16



17 HO - LY, HO - LY, HO - LY, 18 19 MER - CI - FUL AND MIGHT - Y! 20



21 GOD IN THREE PER - SONS, 22 23 BLESS - ED TRIN - I - TY! 24

(OPTIONAL INTERLUDE A)



25

MELODY/VOCAL

HOLY, HOLY, HOLY

VERSE B D/C

33 (ALTERNATE SOLO/MELODY LINE) F MAJ7 D/C C#m7 F#7

37 Bm7 F#m7 Bm7 Em Em7Bm7 Em7Asus7 A7

41 D/C F MAJ7(ADD6) D/C C#m7 F#7

45 D/E D/G Bm7 G/A F#m7 A/G G/A

OPTIONAL INTERLUDE B

49 4



CODA 53 9

VERSE 2

HOLY, HOLY, HOLY! ALL THE SAINTS ADORE THEE,
CASTING DOWN THEIR GOLDEN CROWNS AROUND THE GLASSY SEA;
CHERUBIM AND SERAPHIM FALLING DOWN BEFORE THEE,
WHICH WERT AND ART AND EVERMORE SHALT BE.

VERSE 3

HOLY, HOLY, HOLY! THOUGH THE DARKNESS HIDE THEE,
THOUGH THE EYE MADE BLIND BY SIN THY GLORY MAY NOT SEE,
ONLY THOU ART HOLY; THERE IS NONE BESIDE THEE,
PERFECT IN POW'R, IN LOVE AND PURITY.

VERSE 4

HOLY, HOLY, HOLY! LORD GOD ALMIGHTY!
ALL THY WORKS SHALL PRAISE THY NAME IN EARTH AND SKY AND SEA.
HOLY, HOLY, HOLY, MERCIFUL AND MIGHTY!
GOD IN THREE PERSONS, BLESSED TRINITY!

LUTHERAN MUSIC MISSIONS
HOLY, HOLY, HOLY

FLUTE

(SWING)

ARR. BY P. PROCHNOW &

T. WINCH

(INTRO)

$\text{♩} = 100$

1 2 3 4

5 6 7 8

(VERSE A)

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

(OPTIONAL INTERLUDE A)

25 26 27 28

29 30 31 32

FLUTE

HOLY, HOLY, HOLY

(VERSE B D/C

F MAJ7

D/C

C#M7

F#7

(ALTERNATE SOLO/MELODY LINE)

(ALTERNATE HORN LINE)

33 34 35 36

mf

Bm7

F#M7

Bm7

Em

Em7 Bm7

Em7 Asus7

A7

37 38 39 40

D/C

F MAJ7(ADD6)

D/C

C#M7

F#7

41 42 43 44

mf

DIV.

D/E

D/G

Bm7

G/A

F#M7

A/G

G/A

45 46 47 48

mf

TUTTI

DIV. A

(OPTIONAL INTERLUDE B

(TUTTI

49 50 51 52

mf

CODA

53 *f* 54 55 56

57 58 59 60 61 *ff* DIV. A

LUTHERAN MUSIC MISSIONS
HOLY, HOLY, HOLY

TRUMPET

(SWING)

ARR. BY P. PROCHNOW &

T. WINCH

(INTRO)

$\text{♩} = 100$

Musical notation for the Intro section, measures 1-8. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features eighth and quarter notes with slurs and accents. Measure 1 starts with a *mf* dynamic. Measures 2, 3, and 4 contain triplet markings. Measure 8 ends with a double bar line.

(VERSE A)

Musical notation for Verse A, measures 9-24. The key signature is three sharps and the time signature is 4/4. The music consists of a steady eighth-note melody. Measure 9 starts with a *mp* dynamic. Measures 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24 are numbered. Measure 24 ends with a double bar line.

(OPTIONAL INTERLUDE A)

Musical notation for Optional Interlude A, measures 25-32. The key signature is three sharps and the time signature is 4/4. The music features eighth and quarter notes with slurs and accents. Measure 25 starts with a *mf* dynamic. Measures 25, 26, 27, 28, 29, 30, 31, and 32 are numbered. Measure 32 ends with a double bar line.

TRUMPET

HOLY, HOLY, HOLY

(VERSE B) E/D G MAJ7 E/D D#M7 G#7

(ALTERNATE SOLO/MELODY LINE)

(ALTERNATE HORN LINE)

mf

C#M7 G#M7 C#M7 F#M F#M7 C#M7 F#M7 B SUS7 B7

E/D G MAJ7 (ADD6) E/D D#M7 G#7

DIV.

E/F# E/A C#M7 A/B G#M7 B/A A/B

(TUTTI)

DIV.

(OPTIONAL INTERLUDE B)

(TUTTI)

mf

CODA

53 *f* 54 55 56 2

57 58 59 60 61 *ff*

LUTHERAN MUSIC MISSIONS
HOLY, HOLY, HOLY

ALTO SAX

(SWING)

ARR. BY P. PROCHNOW &

T. WINCH

(INTRO)

$\text{♩} = 100$

mf

1 2 3 4 5 6 7 8

(VERSE A)

mp

9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

(OPTIONAL INTERLUDE A)

mf

25 26 27 28 29 30 31 32

ALTO SAX

HOLY, HOLY, HOLY

VERSE B B/A D MAJ7 B/A A#m7 D#7

(ALTERNATE SOLO/MELODY LINE)

(ALTERNATE HORN LINE)

mf

G#m7 D#m7 G#m7 C#m C#m7 G#m7 C#m7 F#sus7 F#7

B/A. D MAJ7(ADD6) B/A A#m7 D#7

(DIV.)

B/C# B/E G#m7 E/F# D#m7 F#m7 E/F#

(TUTTI)

(DIV.)

(OPTIONAL INTERLUDE B)

(TUTTI)

mf

Musical score for Alto Saxophone, measures 53-61. The score is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 53 is marked with a circled crosshair symbol above the staff and a forte (*f*) dynamic. Measures 54-55 contain eighth-note runs. Measure 56 features a double bar line with a '2' above it, indicating a second ending. Measure 57 begins with a quarter rest. Measures 58-60 contain eighth-note runs with accents (^) above notes in measures 59 and 60. Measure 61 is marked with a fortissimo (*ff*) dynamic, a hairpin crescendo leading to it, and a 'DIV.' marking above the staff. The piece concludes with a double bar line.

LUTHERAN MUSIC MISSIONS
HOLY, HOLY, HOLY

TROMBONE

(SWING)

ARR. BY P. PROCHNOW &

T. WINCH

(INTRO)

$\text{♩} = 100$

(VERSE A)

(OPTIONAL INTERLUDE A)

TROMBONE

HOLY, HOLY, HOLY

VERSE B D/C

FMAJ7 D/C C#M7 F#7

(ALTERNATE SOLO/MELODY LINE)

(ALTERNATE HORN LINE)

mf

Bm7 F#M7 Bm7 EM EM7 Bm7 EM7 Asus7 A7

D/C. FMAJ7(ADD6) D/C C#M7 F#7

(DIV.)

D/E D/G Bm7 G/A F#M7 A/G. G/A

(TUTTI)

(DIV.)

(OPTIONAL INTERLUDE B)

(TUTTI)

(DIV.)

(TUTTI)

mf



CODA

53 *f* 54 55 56

57 58 59 60 61 *ff*

LUTHERAN MUSIC MISSIONS

HOLY, HOLY, HOLY

PIANO

(SWING)

ARR. BY P. PROCHNOW &

T. WINCH

(INTRO) $\text{♩} = 100$

INTRO

Measures 1-8:

- Measure 1: G (mf)
- Measure 2: A
- Measure 3: Bm
- Measure 4: EM7(9)
- Measure 5: G
- Measure 6: A
- Measure 7: A/B
- Measure 8: B7(b9)

VERSE A

Measures 9-16:

- Measure 9: D9
- Measure 10: Bm7
- Measure 11: F#m7
- Measure 12: B7(b9, #11)
- Measure 13: B/D#
- Measure 14: ESUS(ADD9)
- Measure 15: Bm7
- Measure 16: ESUS7(9)
- Measure 17: G(ADD9)/A
- Measure 18: Bm7
- Measure 19: ASUS/F#
- Measure 20: A/B
- Measure 21: ESUS7(9)
- Measure 22: G(ADD9)/A

Musical notation for measures 17-20. Chords: D⁹, Bm⁷, F#m⁷, B7(b9,#11), ESUS⁷⁽⁹⁾, Bm⁷, ESUS⁷⁽⁹⁾, G(ADD9)/A.

Musical notation for measures 21-24. Chords: D/C, A/b/B, G/B, D/E, ASUS(ADD9).

(OPTIONAL INTERLUDE A) Musical notation for measures 25-28. Chords: G, A, Bm⁷, Em⁷⁽⁹⁾, G, A, A/B, B7(b9). *mf*

Musical notation for measures 29-32. Chords: G, A, Bm⁷, G6/F, F#m⁷, C#m⁷, F#m⁷, C#m⁷, G/A.

(VERSE B) Musical notation for measures 33-36. Chords: D/C, FMAJ⁷, D/C, C#m⁷, F#⁷. *mp*

PIANO

HOLY, HOLY, HOLY

Musical notation for measures 37-40. Chords: Bm7, F#m7, Bm7, Em, Em7 Bm7, Em7 Asus7, A7.

Musical notation for measures 41-44. Chords: D/C, FMAJ7(ADD6), D/C, C#m7, F#7. Includes *mf* dynamic marking.

Musical notation for measures 45-48. Chords: D/E, D/G, Bm7, G/A, F#m7, A/G, G/A. Includes *CRESC.* marking.

Musical notation for measures 49-52. Chords: C#m7, F#7, Bm7, Bb7, G/A. Includes *(NC)* marking.

CODA

Chords: G, A, Bm7, Em7, G, A, Bm7

Measure numbers: 53, 54, 55, 56

Chords: G, A, Bm7, G/F, F#m7, C#m7 sim., F#m7, C#m7, G/A, Dsus(ADD9)

Measure numbers: 57, 58, 59, 60, 61

LUTHERAN MUSIC MISSIONS

HOLY, HOLY, HOLY

ELECTRIC BASS

(OPTIONAL)

(SWING)

ARR. BY P. PROCHNOW &

T. WINCH

(INTRO) $\text{♩} = 100$ G A Bm Em⁷⁽⁹⁾ G A A/B B^{7(b9)}

mf

G A Bm C^{MA7}⁷⁽⁹⁾ Bm⁷ B^bMA⁷ A^{SUS}⁷⁽⁹⁾ A^{7(b9)}

(VERSE A) D⁹ Bm⁷ F[♯]m⁷ B^{7(b9, #11)} B/D[♯] E^{SUS}(ADD⁹) Bm⁷ E^{SUS}⁷⁽⁹⁾ G(ADD⁹)/A

mp

Bm⁷ A^{SUS}/F[♯] A/B E^{SUS}⁷⁽⁹⁾ G(ADD⁹)/A

D⁹ Bm⁷ F[♯]m⁷ B^{7(b9, #11)} E^{SUS}⁷⁽⁹⁾ Bm⁷ E^{SUS}⁷⁽⁹⁾ G(ADD⁹)/A

D/C A^b/B G/B D/E A^{SUS}(ADD⁹)

(OPTIONAL INTERLUDE A) G A Bm⁷ Em⁷⁽⁹⁾ G A A/B B^{7(b9)}

mf

G A Bm⁷ G⁶/F F[♯]m⁷ C[♯]m⁷ F[♯]m⁷ C[♯]m⁷ G/A

ELECTRIC BASS (OPTIONAL)

HOLY, HOLY, HOLY

(VERSE B) *mp*

33 *D/C* *FMAJ7* *D/C* *C#m7* *F#7*

37 *Bm7* *F#7* *Bm7* *Em* *Em7 Bm7* *Em7* *ASus7* *A7*

41 *mf* *D/C* *FMAJ7(ADD6)* *D/C* *C#m7* *F#7*

45 *D/E* *D/G* *Bm7* *G/A* *F#m7* *A/G* *G/A*

CRESC.-----

(OPTIONAL INTERLUDE B) *mf*

49 (NC) *C#m7* *F#7* *Bm7* *Bb7* *G/A*



(CODA) *f*

53 *G* *A* *Bm7* *Em7* *G* *A* *Bm7*

57 *G* *A* *Bm7* *G/F* *F#m7* *C#m7* *sim.* *F#m7* *C#m7* *G/A* *Dsus(ADD9)* *ff*

LUTHERAN MUSIC MISSIONS
HOLY, HOLY, HOLY

DRUMS

(SWING)

ARR. BY P. PROCHNOW &

T. WINCH

(INTRO)

$\text{♩} = 100$

Drum notation for measures 1-4. Measure 1 starts with a *mf* dynamic. The notation includes a 4/4 time signature, a key signature of one sharp (F#), and various drum symbols (x for snare, solid dots for bass drum, and vertical lines for cymbals). Measure 2 contains a repeat sign. Measure 3 contains a repeat sign. Measure 4 features a cymbal roll.

Drum notation for measures 5-8. Measure 5 starts with a *mf* dynamic. The notation includes a 4/4 time signature, a key signature of one sharp (F#), and various drum symbols. Measure 6 contains a repeat sign. Measure 7 contains a repeat sign. Measure 8 features a cymbal roll.

(VERSE A)

Drum notation for measures 9-12. Measure 9 starts with a *mp* dynamic. The notation includes a 4/4 time signature, a key signature of one sharp (F#), and various drum symbols. Measure 10 contains a repeat sign. Measure 11 contains a repeat sign. Measure 12 features a cymbal roll with a (4) marking.

Drum notation for measures 13-16. Measure 13 starts with a *mp* dynamic. The notation includes a 4/4 time signature, a key signature of one sharp (F#), and various drum symbols. Measure 14 contains a repeat sign. Measure 15 contains a repeat sign. Measure 16 features a cymbal roll with a (4) marking.

Drum notation for measures 17-20. Measure 17 starts with a *mp* dynamic. The notation includes a 4/4 time signature, a key signature of one sharp (F#), and various drum symbols. Measure 18 contains a repeat sign. Measure 19 contains a repeat sign. Measure 20 features a cymbal roll with a (4) marking.

Drum notation for measures 21-24. Measure 21 starts with a *mp* dynamic. The notation includes a 4/4 time signature, a key signature of one sharp (F#), and various drum symbols. Measure 22 contains a repeat sign. Measure 23 contains a repeat sign. Measure 24 features a cymbal roll with a (4) marking.

(OPTIONAL INTERLUDE A)

Drum notation for measures 25-28. Measure 25 starts with a *mf* dynamic. The notation includes a 4/4 time signature, a key signature of one sharp (F#), and various drum symbols. Measure 26 contains a repeat sign. Measure 27 contains a repeat sign. Measure 28 features a cymbal roll.

Drum notation for measures 29-32. Measure 29 starts with a *mf* dynamic. The notation includes a 4/4 time signature, a key signature of one sharp (F#), and various drum symbols. Measure 30 contains a repeat sign. Measure 31 contains a repeat sign. Measure 32 features a cymbal roll with a (4) marking.

DRUMS

HOLY, HOLY, HOLY

VERSE B

33 *mp* (4)

37 (4)

41 *mf* (4)

45 *CRESC.* (4)

OPTIONAL INTERLUDE B

49 *mf* (4)



CODA

53 *f* (4)

57 (4)

61 *ff*