Holy Places

for voice(s), guitar, bass, keyboard and percussion

text and music by
Constance Morgenstern

freely at first (♩ = c. 84)

Voice/Guitar

VERSE 1

| D | G | D | G | D | G/D | G | A | A |

Walk - ing in cer - tain for - ests, _____ in the

mp

D Bm D Bm D A D G

qui - et, we _ don't speak, or we feel a deep - down ground - ing when our

D G/D A A D Bm G D

road wraps moun - tain peaks. And it's as if our spir - its lift through

establish tempo (♩ = c. 96)

D6 G/B G A D G6/D D D6 G/A G/B

dawns or Milk - y Way, and Earth's wild mo - tions we pick up in o - cean's bass - drum

CHORUS 1

D C7 F B♭ Gm7

waves. Don't these feel like ho - ly plac - es? Awe - some. Beau - ti -

mf

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ful. In-tense. Thank you, God, how they re-mind us of the pow-er you pos-sess.

VERSE 2

God, be-sides a - maz - ing pla - ces,____ hum-bler plac-es did be -

come marked with names or weight - y stones there, to point up what you have

done. The "Ho-ly Land" holds set - tings, too, of your Son's mir - a - cles: small
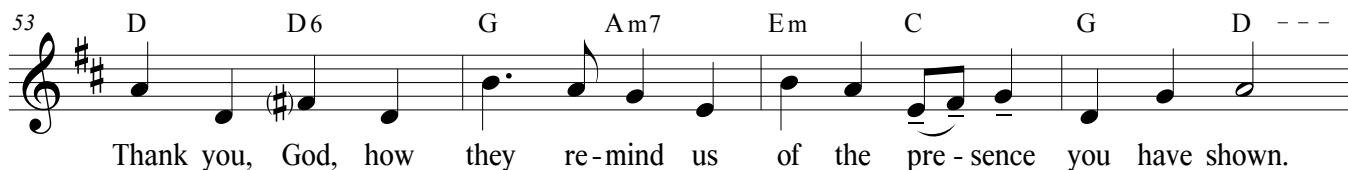
towns or homes or no-where— He fed thou-sands on a hill.

CHORUS 2

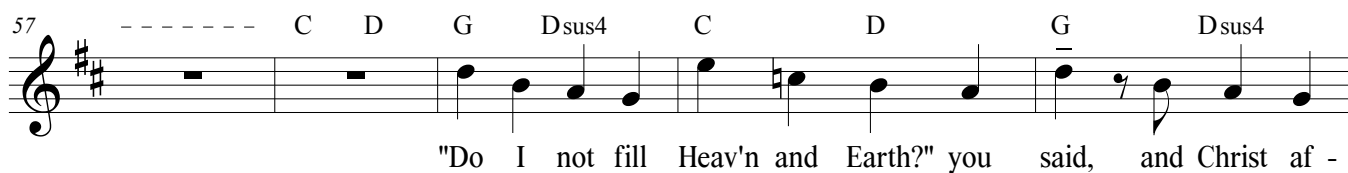Thank you for these ho - ly plac - es, e - ven those not clear - ly known.

Thank you, God, how they re-mind us of the pre-sence you have shown.

BRIDGE

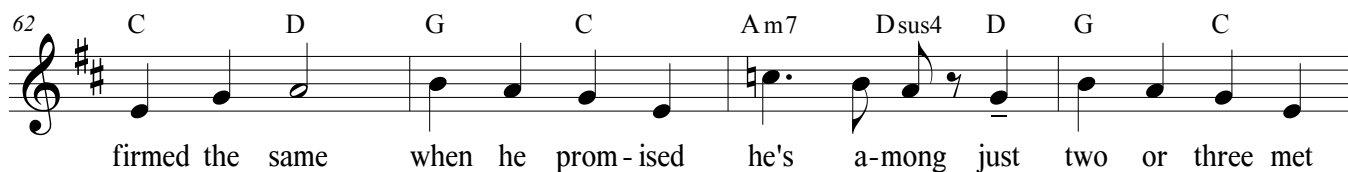"Do I not fill Heav'n and Earth?" you said, and Christ af-

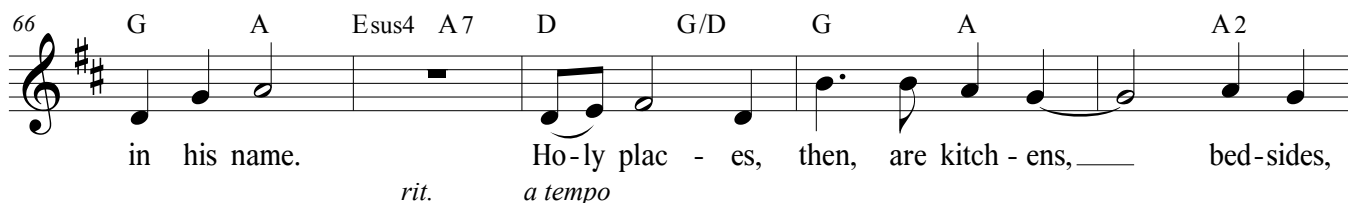firmed the same when he prom-ised he's a-mong just two or three met

VERSE 3
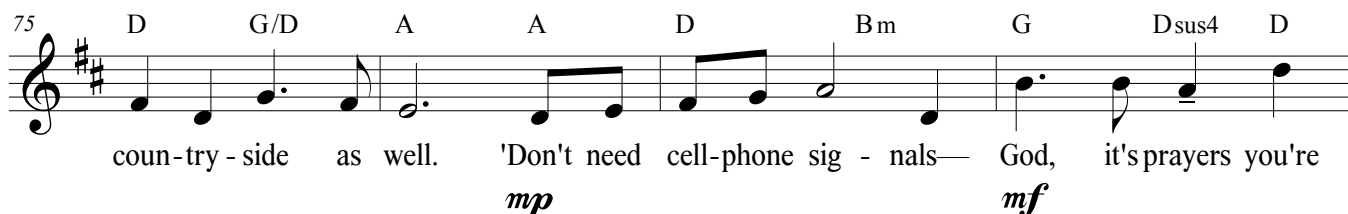
in his name. Ho-ly plac-es, then, are kitch-ens, bed-sides,

rit. *a tempo*

desks, and who can tell.... We'll count gar-dens, yards, and church-es, o-pen

coun-try-side as well. 'Don't need cell-phone sig-nals— God, it's prayers you're

mp *mf*

The melody line for measures 79-82, with lyrics: al - ways tak - ing in, while Spir - it's set - ting out your Word, with

CHORUS 3

The melody line for measures 83-87, with lyrics: whis-pers or like wind.   Thank you for all ho - ly plac - es,
p   subito f   mf

The melody line for measures 88-91, with lyrics: far - a - way or ful - ly near.   Thank you, God, how they re - mind us,

The melody line for measures 92-96, with lyrics: an - y - where, that you _____ are here.

The first verse is done freely with one singer. Other singers could join in later.

We suggest varying the guitar patterns to lend interest to the song and to enhance the lyric, especially on
Verse 1. You can hear what we've done on our audio at www.wordsown.com/HolyPlacesWT.html,
but you will make the song your own.   We do, however, suggest the following guitar strum patterns
for the choruses and bridge, to blend with the other instrument parts.

For the four-beat chords that start the choruses:
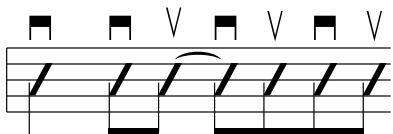
For the two-beat chords in the bridge:
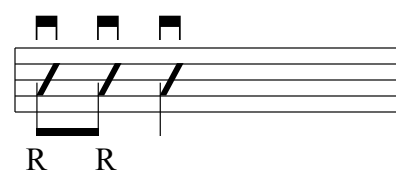
Here, "R" means play the root
note of the chord. Play the roots loudly
and back off for the full chord.