

# Holy Places

for solo voice and guitar

text and music by  
Constance Morgenstern

freely at first (♩ = c. 84)

## VERSE 1

Voice/Guitar

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

*mp*

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

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

establish tempo (♩ = c. 96)

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

## CHORUS 1

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

*mf*

WordSown.com

©2024 WordSown.com

This music may be freely copied and streamed for **noncommercial** purposes.

For other uses, see our copyright policy at [WordSown.com](http://WordSown.com).

## Holy Places

24 B $\flat$  G D D6 G Am7 EmEm7 C G/B D

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

29 D6 D G A A D Bm

VERSE 2

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

35 D Bm D A D G D G

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

39 A A D Bm G D D6 G/B G A

done. The "Ho-ly Land" holds set - tings, too, of your Son's mir - a - cles: small

44 D G6/D D D6 D A D A G C7

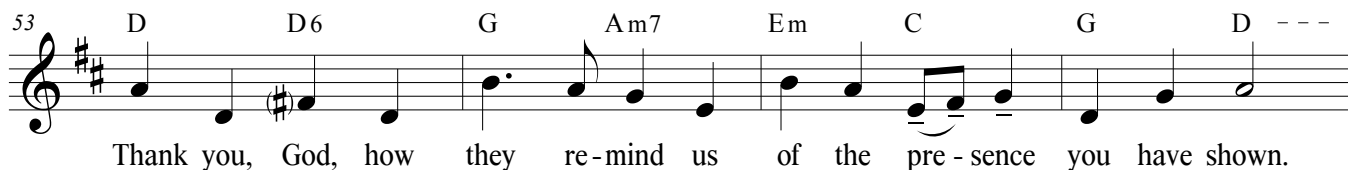
towns or homes or no-where— He fed thou-sands on a hill.

## CHORUS 2

49 F B $\flat$  Gm7 B $\flat$  G

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

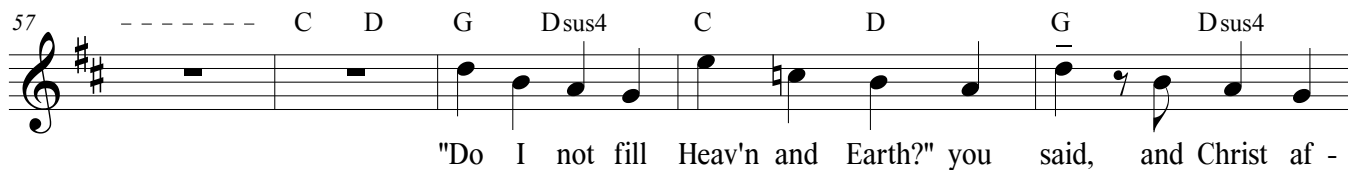
53 D D6 G Am7 Em C G D ---



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

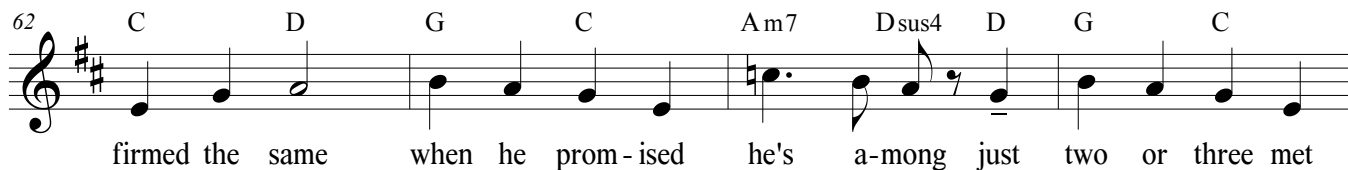
BRIDGE

57 ----- C D G Dsus4 C D G Dsus4



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

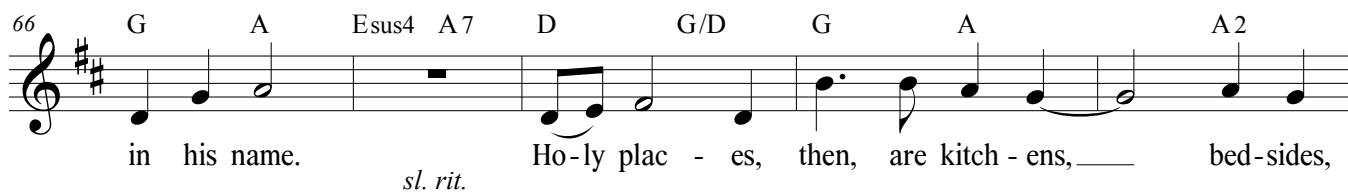
62 C D G C Am7 Dsus4 D G C



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

VERSE 3

66 G A Esus4 A7 D G/D G A A2



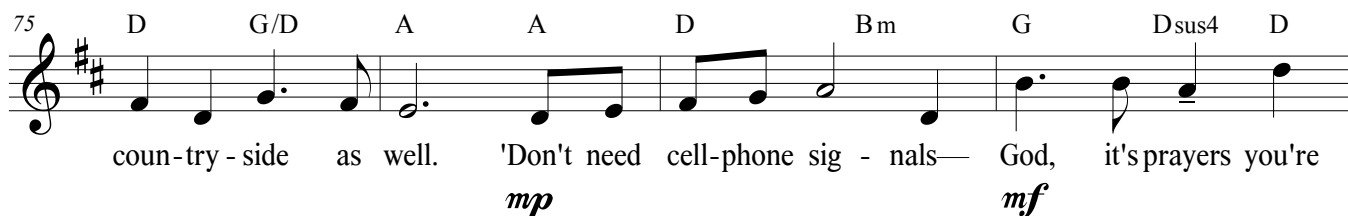
in his name. *sl. rit.* Ho-ly plac - es, then, are kitch - ens, bed-sides,

71 D Bm D Bm D A D G A



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

75 D G/D A A D Bm G Dsus4 D



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

79 D6 G/B G A D n.b. G6/D D D6 ,

al - ways tak - ing in, while Spir - it's set - ting out your Word, with

83 G/A G/B D C7 F Bb

CHORUS 3

whis-pers or like wind. Thank you for all ho - ly plac - es,

*p* *subito f* *mf*

88 Gm7 Bb G D D6 G Am7

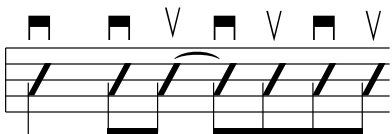
far - a-way or ful - ly near. Thank you, God, how they re-mind us,

92 Em Em7 C G/B G G/D D/F# G D G

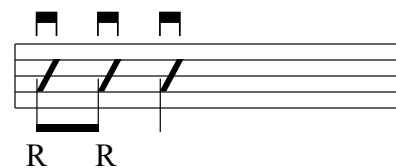
an - y - where, that you \_\_\_\_\_ are here.

We suggest varying the guitar patterns to lend interest to the song and to enhance the lyric, especially on the choruses and bridge. Two suggested patterns are below. You can hear what we've done on our audio at [www.wordsown.com/HolyPlacessolo.html](http://www.wordsown.com/HolyPlacessolo.html), but you will make the song your own.

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.