

OUR GOD IS HERE

INTRO/INTERLUDE *With a solid back-beat* (♩ = ca. 104)

Keyboard

VERSES

1. Here in this time, _____ here in this place, _____ here we are stand -
 2. Here in the Word, _____ God is re-vealed, _____ here where the wound -

1. - ing face to face. _____ Here in our hearts, _____ here in our lives, _
 2. - ed can be healed. _____ Here in our hearts, _____ here in our lives, _

Text: Chris Muglia, b. 1971.

Music: Chris Muglia; keyboard acc. by Gus Pappelis, b. 1953.

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B A B/A A B/A

1. _____ our God is here. _____ Here for the bro -
 2. _____ our God is here. _____ Here we be - come. _____

The first system of the musical score features a vocal line with two parts and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has a melodic line with some rests. The piano accompaniment consists of a treble and bass clef with chords and moving lines. Above the vocal line, the chords B, A, B/A, A, and B/A are indicated.

E B/D# C#m7

1. - ken, here for the strong, _____ here in this tem - ple we be - long. _____
 2. _____ what we re - ceive, _____ here in this Eu - cha - ris - tic feast. _____

The second system continues the musical score. The vocal line has two parts with lyrics. The piano accompaniment continues with chords and moving lines. Above the vocal line, the chords E, B/D#, and C#m7 are indicated.

A E B

1. _____ Here in our hearts, _____ here in our lives, _____ our God is here. _____
 2. _____ We are his bod - y, liv - ing as one; _____ our God is here. _____

The third system concludes the musical score. The vocal line has two parts with lyrics. The piano accompaniment continues with chords and moving lines. Above the vocal line, the chords A, E, and B are indicated.

REFRAIN

Esus4 E B B/A

1, 2. — And we cry: "Ho - ly! — Ho - ly! —

The first system of the Refrain features a vocal line starting with a whole rest for 1 and 2 measures, followed by the lyrics "And we cry: 'Ho - ly! — Ho - ly! —". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *f* is present.

E/G# A B B/A

Ho - ly — are you!" We cry: "Ho - ly! — Ho - ly! —

The second system continues the Refrain with the lyrics "Ho - ly — are you!" and "We cry: 'Ho - ly! — Ho - ly! —". The piano accompaniment continues with the same rhythmic pattern.

E/G# A C#m7 G#m7

Ho - ly — and true!" A - men, we do be-lieve — our God is here. —

The third system concludes the Refrain with the lyrics "Ho - ly — and true!" and "A - men, we do be-lieve — our God is here. —". The piano accompaniment features a final cadence.

A

1 F#m7 E D.S.

Our God is here. —

1 mf f D.S.

The final system shows the vocal line with the lyrics "Our God is here. —" and a *D.S.* marking. The piano accompaniment features a first ending with a dynamic marking of *mf* and a second ending with a dynamic marking of *f*, both leading to a *D.S.* marking.

2 F#m7 E Esus4 Final Aadd9 C#m7

Our God is here. — A - men, we

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#). The vocal line begins with a whole note rest, followed by a quarter note G#4, a quarter note A4, and a half note B4. The piano accompaniment starts with a whole note chord F#m7 in the right hand and a whole note G#4 in the left hand. The system concludes with a double bar line and a repeat sign.

G#m7 A F#m7

do be-lieve — our God is here. — Our God is here. —

mf

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note rest, followed by a quarter note G#4, a quarter note A4, and a half note B4. The piano accompaniment features a series of chords in the right hand and a moving bass line in the left hand. A dynamic marking of *mf* is present. The system ends with a double bar line and a repeat sign.

Eadd9 B/A E

mp

The third system shows the vocal line with a whole note rest, followed by a whole note E5. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present. The system concludes with a double bar line and a repeat sign.

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E $\$$ E/A

VERSES

E/A (let ring) E B/D#

1. Here in this time, ___ here in this place, ___ here we are stand-
 2. Here in the Word, ___ God is re-vealed, ___ here where the wound-

C#m7 A E

1. - ing face to face. ___ Here in our hearts, ___ here in our lives, ___
 2. - ed can be healed. ___ Here in our hearts, ___ here in our lives, ___

B A B/A A B/A

1. ___ our God is here. ___ Here for the bro -
 2. ___ our God is here. ___ Here we be - come ___

E B/D# C#m7

1. - ken, here for the strong, ___ here in this tem - ple we be - long. ___
 2. ___ what we re - ceive, ___ here in this Eu - cha - ris - tic feast. ___

A E B Esus4

1. ___ Here in our hearts, ___ here in our lives, ___ our God is here. ___
 2. ___ We are his bod - y, liv - ing as one; ___ our God is here. ___

REFRAIN

E *f* B B/A E/G# A

And we cry: "Ho - ly! ___ Ho - ly! ___ Ho - ly ___ are you!" We cry:

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B B/A E/G# A

“Ho - ly! Ho - ly! Ho - ly and true!” A -

C#m7 G#m7 A

1 F#m7 (let ring) E *mf* *f* D.S.

men, we do be-lieve our God is here. Our God is here.

2 F#m7 (let ring) E Esus4 Final Aadd9 C#m7

Our God is here. A - men, we do be-lieve

G#m7 A F#m7 (let ring) Eadd9

mf

our God is here. Our God is here.

B/A E

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C#m7 A E

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E *f* B B/A E/G# A

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B B/A E/G# A

“Ho - ly! Ho - ly! Ho - ly and true!” A -

C#m7 G#m7 A

1
F#m7 (let ring) E D.S.
mf *f*

men, we do be-lieve our God is here. Our God is here.

2
F#m7 (let ring) E Esus4

Final
Aadd9 C#m7

Our God is here. A - men, we do be-lieve

G#m7 A F#m7 (let ring) Eadd9

mf

our God is here. Our God is here.

B/A E