

# We Are Here

Jessica O'Donoghue

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Steady ♩ = 160

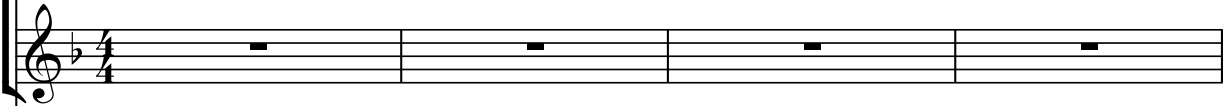
Soprano



Soprano



Alto



Steady ♩ = 160

Synthesiser



5

S. *mp*



We are here

S. *mp*



We are here

A. *mp*



We are here

Synth.



9

S.

S.

A.

Synth.



13

S.

We \_\_\_\_\_ are \_\_\_\_\_

S.

We \_\_\_\_\_ are \_\_\_\_\_

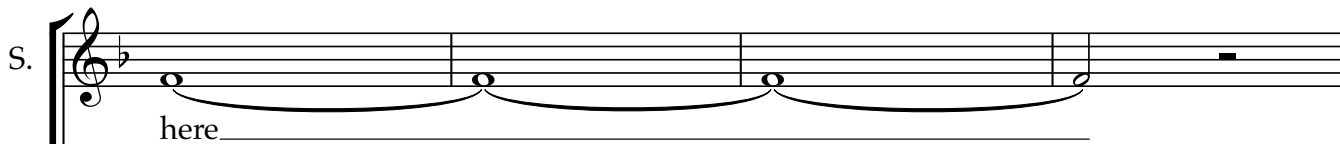
A.

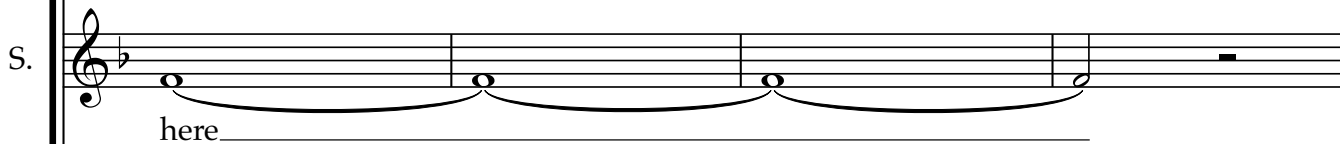
We \_\_\_\_\_ are \_\_\_\_\_

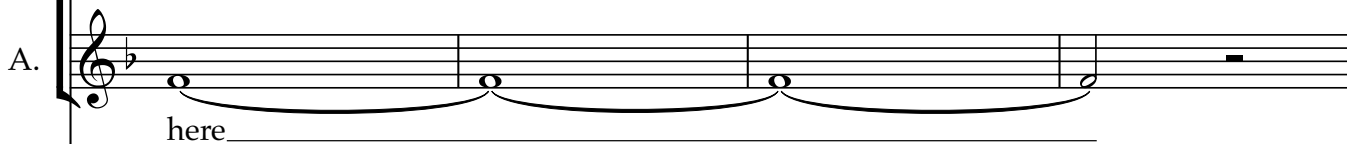
Synth.



17

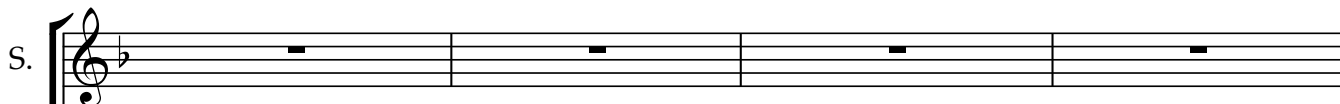
S. 

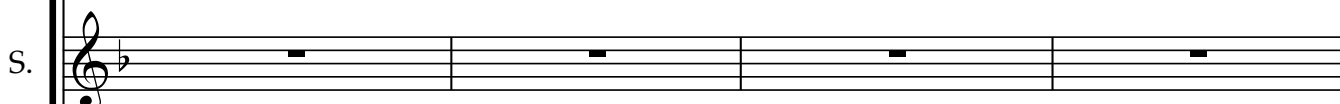
S. 

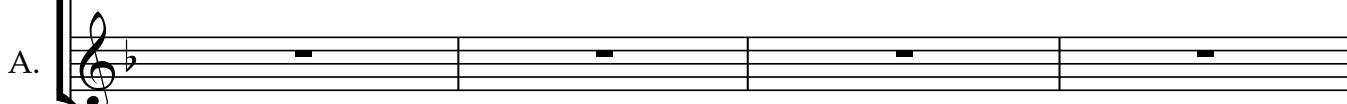
A. 

Synth. 

21


S. 

S. 

A. 

Synth. 

25


S.  We are here

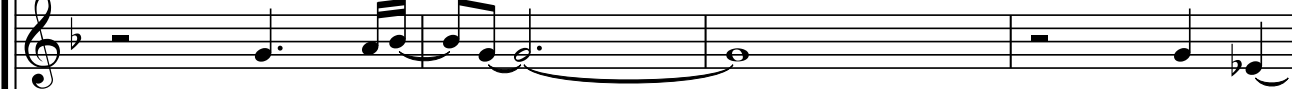
S.  We are here


A.  We are here

Synth. 

29

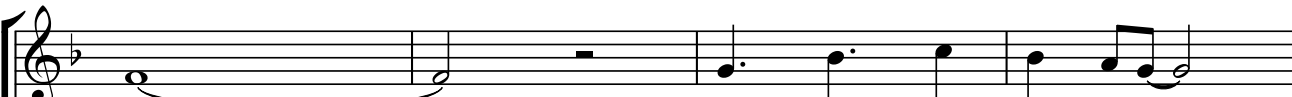
S.  We are

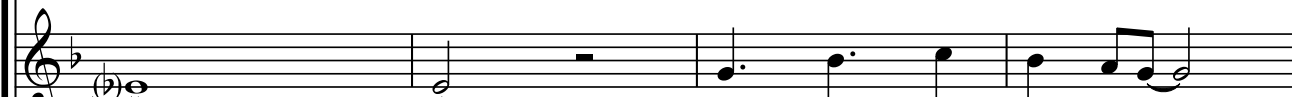
S.  We are we are

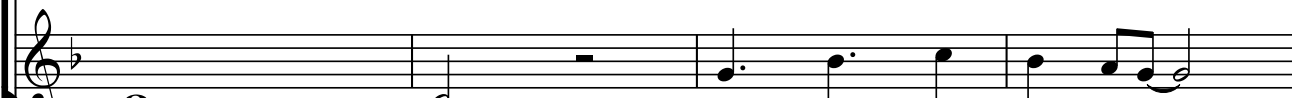
A.  We are we are

Synth. 

33

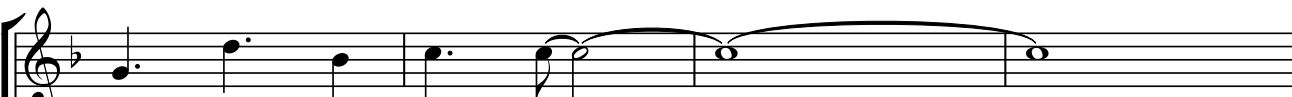
S.   
here Work - ing to - ge\_\_\_ ther

S.   
here Work - ing to - ge\_\_\_ ther

A.   
here Work - ing to - ge\_\_\_ ther

Synth. 

37

S.   
Talk - ing to - ge - ther

S.   
Talk - ing to - ge - ther

A.   
Talk - ing to - ge - ther

Synth. 

41

S. \_\_\_\_\_ We \_\_\_\_\_ are \_\_\_\_\_ here

S. \_\_\_\_\_ We \_\_\_\_\_ are \_\_\_\_\_ here

A. \_\_\_\_\_ We \_\_\_\_\_ are \_\_\_\_\_ here

Synth. \_\_\_\_\_

45

S. \_\_\_\_\_ We \_\_\_\_\_ are \_\_\_\_\_ We

S. \_\_\_\_\_ We \_\_\_\_\_ are \_\_\_\_\_

A. \_\_\_\_\_ We \_\_\_\_\_ are \_\_\_\_\_

Synth. \_\_\_\_\_

49 are we are here

S. here

S. we are

A. we are here

Synth.

53 ah

S. Work - ing to - ge - ther Talk - ing to - ge - ther

S. Work - ing to - ge - ther Talk - ing to - ge - ther

A. Work - ing to - ge - ther Talk - ing to - ge - ther

Synth.

57

S.

S.

A.

Synth.

Musical score for measures 57-60. It features four staves: two Soprano (S.) staves, one Alto (A.) staff, and one Synth. staff. The Soprano parts have long notes with ties across measures. The Alto part has a melodic line with ties. The Synth. part has a rhythmic accompaniment of eighth notes.

61

S.

We can make up, we can call up, we can show\_

S.

We can make up, we can call up, we can show\_

A.

We can make up, we can call up, we can show\_

Synth.

Musical score for measures 61-64. It features four staves: two Soprano (S.) staves, one Alto (A.) staff, and one Synth. staff. The vocal parts have lyrics: "We can make up, we can call up, we can show\_". The Synth. part has a rhythmic accompaniment of eighth notes.



66

S.

up \_\_\_\_\_

S.

up \_\_\_\_\_

A.

up \_\_\_\_\_

Synth.

70

S.

We \_\_\_\_\_ are \_\_\_\_\_ here \_\_\_\_\_

S.

We \_\_\_\_\_ are \_\_\_\_\_ here \_\_\_\_\_

A.

We \_\_\_\_\_ are \_\_\_\_\_ here \_\_\_\_\_

Synth.

74

S. we are here  
We \_\_\_\_\_ are\_ here

S. We \_\_\_\_\_ are, we are\_\_

A. We \_\_\_\_\_ are, we are here

Synth.

78

S. ah \_\_\_\_\_  
Work - ing to - ge - ther Talk - ing to - ge - ther \_\_\_\_\_

S. Work - ing to - ge - ther Talk - ing to - ge - ther \_\_\_\_\_

A. Work - ing to - ge - ther Talk - ing to - ge - ther \_\_\_\_\_

Synth.

82

S.

S.

A.

Synth.

86

S.

We can make up, we can call up, we can show\_

S.

We can make up, we can call up, we can show\_

A.

We can make up, we can call up, we can show\_

Synth.

91

S. up \_\_\_\_\_ We can rise up,

S. up \_\_\_\_\_ We can rise up, we can

A. up \_\_\_\_\_ We can rise up, we can

Synth.

95

S. — we can call up, we can make up, show up \_\_\_\_\_ ah \_\_\_\_\_

S. — call up, we can make up, we can show up \_\_\_\_\_

A. — call up, we can make up, we can show up \_\_\_\_\_

Synth.

100

S.

S.

A.

Synth.

Musical score for measures 100-103. The score consists of four staves. The top two staves are labeled 'S.' (Soprano) and the bottom two are labeled 'A.' (Alto) and 'Synth.' (Synthesizer). The vocal staves (S.) contain a long note with a slur and a fermata, followed by rests. The instrumental staves (A. and Synth.) contain a rhythmic melody in the Synth. part and rests in the A. part.

104

S.

S.

A.

Synth.

Musical score for measures 104-107. The score consists of four staves. The top two staves are labeled 'S.' (Soprano) and the bottom two are labeled 'A.' (Alto) and 'Synth.' (Synthesizer). The vocal staves (S.) contain rests. The instrumental staves (A. and Synth.) contain a rhythmic melody in the Synth. part and rests in the A. part.