

Good, Good Father

Words and Music by
PAUL ARRETT and
ANTHONY BROWN

$\text{♩} = 145$

A A sus A A sus

p

VERSE 1

p

5 A A A

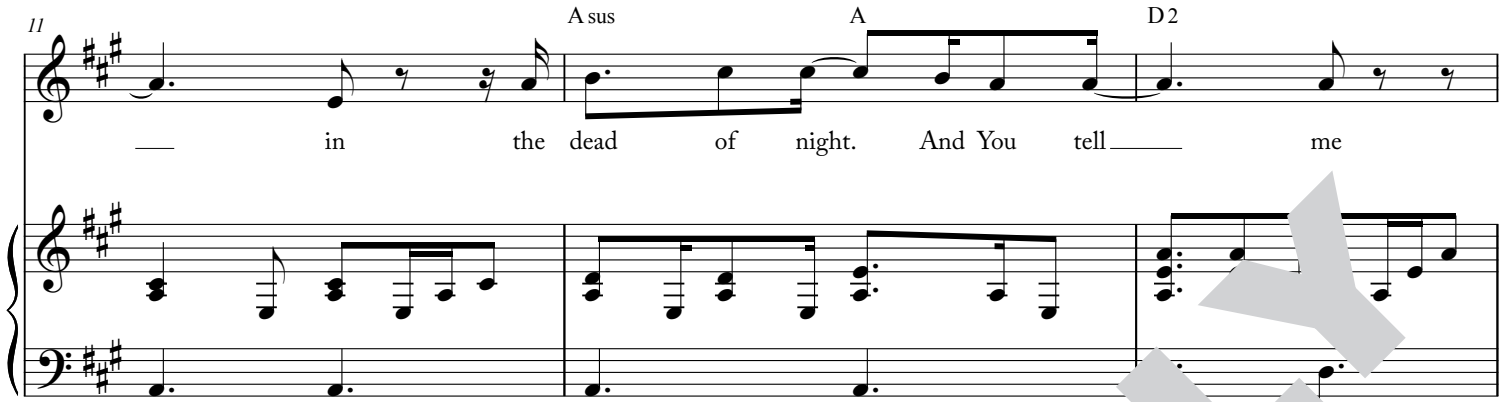
1. I've heard a - - - sand sto - ries of what — they

A sus A A sus A

think You're like, but I've heard the ten - der whis - per of love

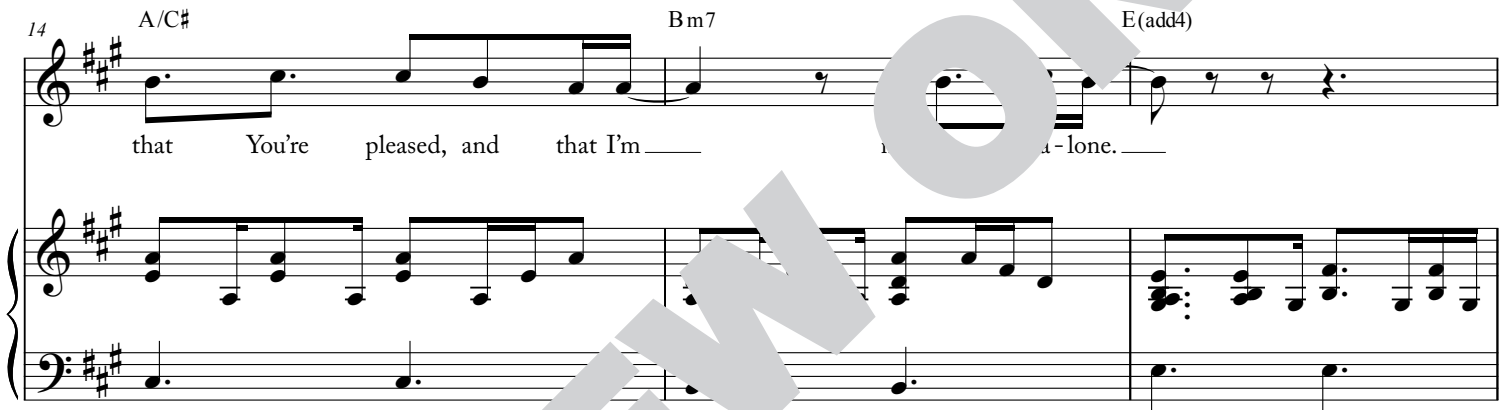
11 *A sus* *A* *D2*

in the dead of night. And You tell me



14 *A/C#* *Bm7* *E(add4)*

that You're pleased, and that I'm alone.



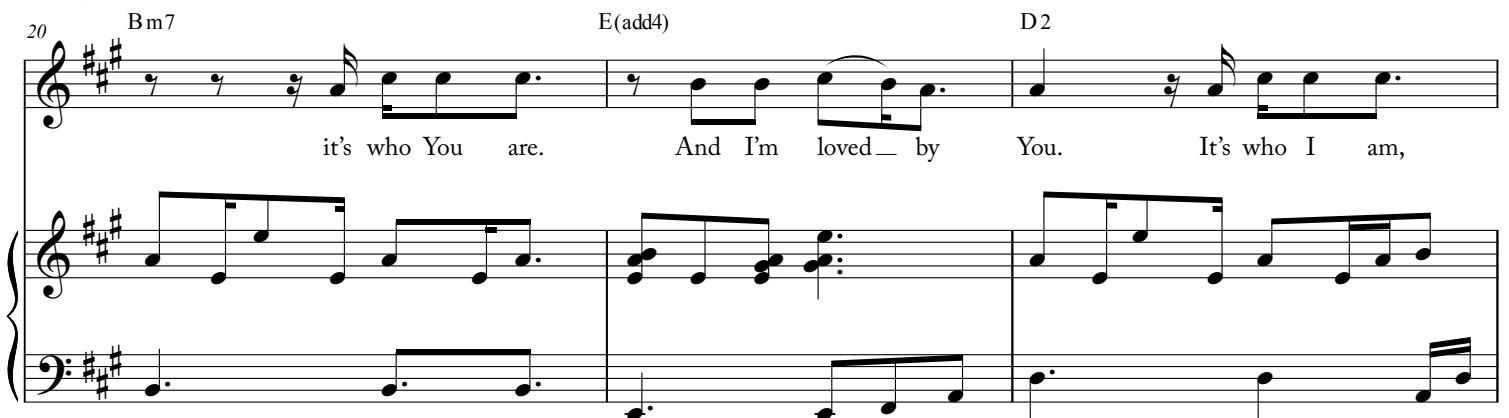
17 *mp* *D2* *A/C#*

You're good, God Fa-ther. It's who you are, it's who You are,



20 *Bm7* *E(add4)* *D2*

it's who You are. And I'm loved by You. It's who I am,



23

A/C#

Bm7

E(add4)

it's who I am, it's who I am.

VERSE 2

26

mf

A

Oh, and I've seen - y search - ing for an -

29

- - - sers far and wide, but I know

32

we're all search - ing for an - swers on - ly You pro - vide 'cause You

35

D2

A/C#

Bm7

know just what we need be - fore we say a word.

CHORUS

f
D2

38

E(add4)

— You're a good, — good Fa - ther. It's who you are, it's who You are,

41

Bm7

E(add4)

D2

it's who You are. And I'm loved by You. It's who I am,

44

A

Bm7

1
E(add4)

it's who I am, it's who I am. — You're a good, — good Fa -

BRIDGE

47

2
E(add4)

D2

F#m7

Be-cause You are per - fect in all of Your ways, You are

50

Bm7

A

D2

per - fect in all of Your ways, You - fect in all of Your ways

4th time to CODA ♪

53

F#m7

1

to us. Oh, You are

56

2

A

A sus

A

p

VERSE 3

59 A sus A *p*_A

3. Oh, this Love so

62 A sus A sus A

un - de - ni - a - ble I, _____ hard - ly speak.

65 A

Peace so un - ex - plain - a - ble I, _____ I can

68 A sus A D2 A/C#

hard - ly think. As You call _____ me deep - er still, as You call

71 Bm7 A/C# D2

me deep - er still, as You call me

Detailed description: This system contains measures 71, 72, and 73. The vocal line starts with a whole note rest in measure 71, followed by a half note 'me' in measure 72, and a half note 'er' in measure 73. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are Bm7, A/C#, and D2.

74 A/C# Bm7 E(add4) D.S. al CODA %

deep - er still in - to love, love, love a good, good Fa -

Detailed description: This system contains measures 74, 75, and 76. The vocal line has a half note 'er' in measure 74, a half note 'still' in measure 75, and a half note 'in - to love,' in measure 76. The piano accompaniment continues with eighth-note bass lines and chords. Chords are A/C#, Bm7, and E(add4). The system ends with the instruction 'D.S. al CODA %'.

Ø CODA 77 D2 F#m7

Oh, you are per - fect in all of Your ways, You are

p-p
pp-p

Detailed description: This system contains measures 77, 78, and 79. Measure 77 is the start of a CODA section. The vocal line has a half note 'Oh,' in measure 77, a half note 'you are' in measure 78, and a half note 'per - fect' in measure 79. The piano accompaniment features a half-note bass line in the left hand and chords in the right hand. Chords are D2 and F#m7. Dynamics include *p-p* and *pp-p*.

80 Bm7 A D2

per - fect in all of Your ways, You are per - fect in all of Your ways

Detailed description: This system contains measures 80, 81, and 82. The vocal line has a half note 'per - fect' in measure 80, a half note 'in all' in measure 81, and a half note 'of Your ways,' in measure 82. The piano accompaniment features a half-note bass line in the left hand and chords in the right hand. Chords are Bm7, A, and D2.

83 F#m7 E 1,, 2

to us. Al - ways

BRIDGE

86 3 *mp - mf - mf* D2 F#m7

Oh, You are per - fect in all _____ ways, _____ You are

89 Bm7 A D2

per - fect in all _____ Your ways, _____ You are per - fect in all _____ of Your ways

92 F#m7 E 1,, 2

to us. Oh, You're

CHORUS

95

3

p

D2

You're a good, ——— good Fa - ther. It's who you are,

97

A

Bm7

it's who You are, it's who You are.

99

E(add4)

2

A

And I'm loved — by You. It's who I am, it's who I am,

102

Bm7

1

E

2

E

it's who I am. ——— You're a good, ——— good Fa - —

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Ab Absus Ab Absus

p

This block shows the piano introduction for the song. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 6/8. The music is marked with a piano (*p*) dynamic. Above the treble staff, the chords Ab, Absus, Ab, and Absus are indicated. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a simple accompaniment of quarter notes.

VERSE 1

p

5 Ab Absus Ab

1. I've heard _____ sand sto - ries of what _____ they

This block contains the first line of the verse. It includes a vocal line and a piano accompaniment. The vocal line starts at measure 5 and is marked with a piano (*p*) dynamic. The lyrics are "1. I've heard _____ sand sto - ries of what _____ they". The piano accompaniment continues from the introduction. Above the vocal line, the chords Ab, Absus, and Ab are indicated.

Absus Ab Absus Ab

think You're like, but I've heard the ten - der whis - per of love

This block contains the second line of the verse. It includes a vocal line and a piano accompaniment. The vocal line continues from the previous line and is marked with a piano (*p*) dynamic. The lyrics are "think You're like, but I've heard the ten - der whis - per of love". The piano accompaniment continues. Above the vocal line, the chords Absus, Ab, Absus, and Ab are indicated.

11

Absus A \flat D \flat 2

— in the dead of night. And You tell — me

14

A \flat /C B \flat m7 E \flat (add4)

that You're pleased, and that I'm — a-lone. —

17

mp D \flat 2 A \flat /C

You're good, — good Fa - ther. It's who you are, it's who You are,

20

B \flat m7 E \flat (add4) D \flat 2

it's who You are. And I'm loved — by You. It's who I am,

23

A \flat /C

B \flat m7

E \flat (add4)

it's who I am, it's who I am.

VERSE 2

26

mf

A \flat

Oh, and I've seen - y search - ing for an -

29

- - - - - sers far and wide, but I know

32

we're all search - ing for an - swers on - ly You pro - vide 'cause You

35

D \flat 2

A \flat /C

B \flat m7

know just what we need be - fore we say — a word.

CHORUS

f
D \flat 2

38

E \flat (add4)

— You're a good, — good Fa - ther. It's who it's who You are,

41

B \flat m7

E \flat (add4)

D \flat 2

It's who I am, And I'm loved by You. It's who I am,

44

A \flat

B \flat m7

1
E \flat (add4)

it's who I am, it's who I am. — You're a good, — good Fa -

BRIDGE

47

2
Eb(add4)

Db2

Fm7

Be-cause You are per - fect in all of Your ways, You are

50

Bbm7

Ab

Db2

per - fect in all of Your ways, You - fect in all of Your ways

4th time to CODA ♪

53

Fm7

1

us. Oh, You are

56

2

Ab

Ab sus

Ab

p

VERSE 3

59

Absus

A \flat

p
A \flat

3. Oh, this Love so

Musical notation for measures 59-61. The vocal line starts with a whole rest in measure 59, followed by a quarter rest in measure 60, and then the lyrics "3. Oh, this Love so" in measure 61. The piano accompaniment consists of chords and moving lines in both hands.

62

Absus

A \flat

Absus

A \flat

un - de - ni - a - ble I, _____ hard - ly speak.

Musical notation for measures 62-64. The vocal line contains the lyrics "un - de - ni - a - ble I, _____ hard - ly speak." with a line for a breath mark. The piano accompaniment continues with chords and moving lines.

65

A \flat

Peace so un - ex - plain - a - ble I, _____ I can

Musical notation for measures 65-67. The vocal line contains the lyrics "Peace so un - ex - plain - a - ble I, _____ I can". The piano accompaniment continues with chords and moving lines.

68

Absus

A \flat

D \flat 2

A \flat /C

hard - ly think. As You call _____ me deep - er still, as You call

Musical notation for measures 68-70. The vocal line contains the lyrics "hard - ly think. As You call _____ me deep - er still, as You call". The piano accompaniment continues with chords and moving lines.

71 *Bm7* *Ab/C* *Db2*

me deep - er still, as You call me

This system contains measures 71, 72, and 73. The vocal line starts with a whole note 'me' on a dotted line, followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes occur at the beginning of each measure.

74 *Ab/C* *Bm7* *Eb(add4)* *D.S. al CODA* §

deep - er still in - to love, love, love, a good, good Fa -

This system contains measures 74, 75, and 76. The vocal line continues with 'deep - er still in - to love, love, love, a good, good Fa -'. The piano accompaniment includes a double bar line at the end of measure 76, indicating the start of a new section.

♩ CODA *pp-p* *Db2* *Fm7*

77

Oh, you are per - fect in all of Your ways, You are

This system contains measures 77, 78, and 79. It begins with a 'CODA' symbol and a quarter rest. The vocal line starts with 'Oh, you are per - fect in all of Your ways, You are'. The piano accompaniment features a sparse texture with chords and a few notes. A double bar line is present at the end of measure 79.

80 *Bm7* *Ab* *Db2*

per - fect in all of Your ways, You are per - fect in all of Your ways

This system contains measures 80, 81, and 82. The vocal line repeats 'per - fect in all of Your ways, You are per - fect in all of Your ways'. The piano accompaniment continues with chords and a simple bass line.

83

Fm7

E \flat

1., 2

to us. Al - ways

BRIDGE

3

mp - mf - mf

D \flat 2

Fm7

86

Oh, You are per - fect in all ways, You are

89

B \flat m7

A \flat

D \flat 2

per - fect in all of Your ways, You are per - fect in all of Your ways

92

Fm7

E \flat

1., 2

to us. Oh, You're

CHORUS

95 *p* $\text{Db}2$

You're a good, ——— good Fa - ther. It's who you are,

97 Ab $\text{Bbm}7$

it's who You are, it's who You are.

99 $\text{Eb}(\text{add}4)$ $\text{b}2$ Ab

And I'm loved — by You. It's who I am, it's who I am,

102 $\text{Bbm}7$

1	2
Eb	Eb

it's who I am. ——— You're a good, ——— good Fa - —

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G Gsus G Gsus

p

This block shows the piano introduction for the song. It consists of two staves (treble and bass clef) in G major, 6/8 time. The melody is played in the right hand, and the bass line is in the left hand. The introduction is marked with a piano (*p*) dynamic and includes the following chords: G, Gsus, G, Gsus.

VERSE 1

p

5 G Gsus G

1. I've heard a _____ and sto - ries of what _____ they

This block contains the first line of the verse. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "1. I've heard a _____ and sto - ries of what _____ they". The piano accompaniment includes the chords G, Gsus, and G. The dynamic is marked *p*.

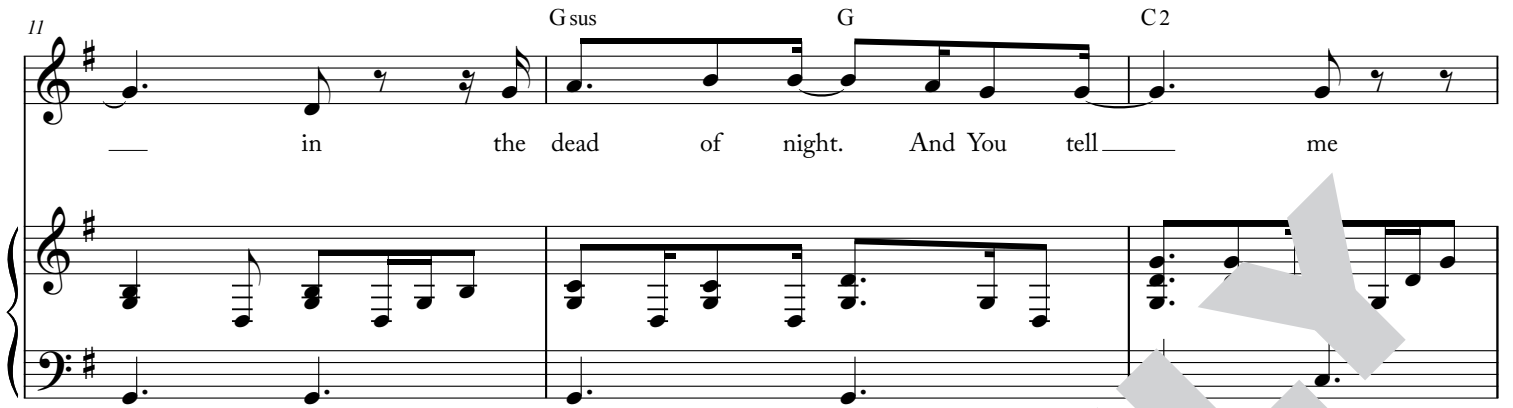
Gsus G Gsus G

think You're like, but I've heard the ten - der whis - per of love

This block contains the second line of the verse. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "think You're like, but I've heard the ten - der whis - per of love". The piano accompaniment includes the chords Gsus, G, Gsus, and G.

11 G sus G C2

in the dead of night. And You tell me



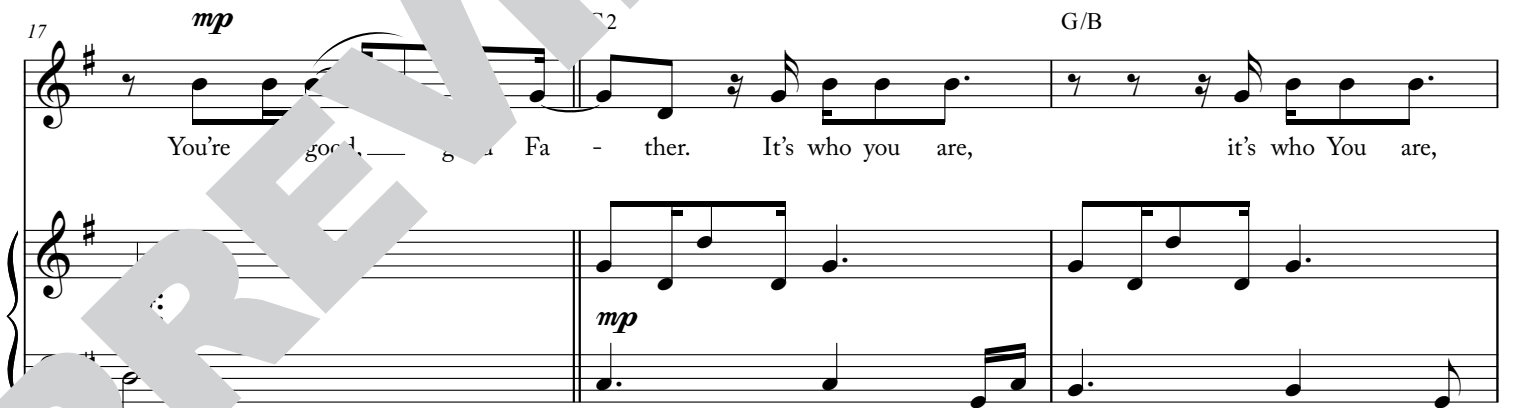
14 G/B Am7 D(add4)

that You're pleased, and that I'm no lone.



17 mp C2 G/B

You're good, a Fa - ther. It's who you are, it's who You are,



20 Am7 D(add4) C2

it's who You are. And I'm loved by You. It's who I am,



23

G/B

Am7

D(add4)

it's who I am, it's who I am.

VERSE 2

26

mf

G

Oh, and I've seen - y search - ing for an -

29

- - sw far and wide, but I know

32

we're all search - ing for an - swers on - ly You pro - vide 'cause You

35

C2

G/B

Am7

know just what we need be - fore we say — a word.

CHORUS

f
C2

38

D(add4)

— You're a good, — good Fa - ther. It's who you are, it's who You are,

41

Am7

D(add4)

C2

it's who You are. And I'm loved — by You. It's who I am,

44

G

Am7

1
D(add4)

it's who I am, it's who I am. — You're a good, — good Fa -

BRIDGE

47

2
D(add4)

C2

Em7

Be-cause You are per - fect in all of Your ways, You are

50

Am7

G

C2

per - fect in all of Your ways, You are per - fect in all of Your ways

4th time to CODA ⊕

53

Em7

to us.

Oh, You are

56

2

G

Gsus

G

VERSE 3

59

Gsus

G

p
G

3. Oh, this Love so

62

Gsus

G

Gsus

G

un - de - ni - a - ble I, I hard - ly speak.

65

G

G

Peace un - ex - plain - a - ble I, I can

68

Gsus

G

C2

G/B

hard - ly think. As You call me deep - er still, as You call

71 Am7 G/B C2

me deep - er still, as You call me

74 G/B Am7 D(add4) D.S. al CODA §

deep - er still in - to love, love, love You a good, good Fa -

♩ CODA

77 C2 Em7

Oh, You are per - fect in all of Your ways, You are

80 Am7 G C2

per - fect in all of Your ways, You are per - fect in all of Your ways

83 Em7 D 1., 2

to us. Al - ways

BRIDGE

3 *mp-mf-mf* C2 Em7

86 Oh, You are per - fect in all of Your ways, You are

89 Am7 G C2

per - fect al - l of Your ways, You are per - fect in all of Your ways

92 Em7 D 1., 2

to us. Oh, You're

CHORUS

95

p

C2

You're a good, good Fa - ther. It's who you are,

Musical notation for the first system, including vocal line and piano accompaniment.

97

G

Am7

it's who You are, it's who You are.

Musical notation for the second system, including vocal line and piano accompaniment.

99

D(add4)

G

And I loved by You. It's who I am, it's who I am,

Musical notation for the third system, including vocal line and piano accompaniment.

102

Am7

it's who I am. You're a good, good Fa -

Musical notation for the fourth system, including vocal line and piano accompaniment.