

GOD, YOU ARE SO GOOD

From Prism Music's *VICTORIOUS*

Words and Music by
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59 Driving Pop ♩ = 135

The musical score is written for piano and voice in 4/4 time with a tempo of 135. The key signature has four sharps (F#, C#, G#, D#). The score is divided into systems. The first system (measures 1-3) features a piano introduction with a 'pad fade in' and a dynamic range from *p* to *mf*. Chords B and B(no3) are indicated. The second system (measures 4-6) continues the piano accompaniment with chords E2 and B(no3), reaching a dynamic of *f*. The third system (measures 7-9) features a piano solo marked *SOLO mf* with an E2 chord. The fourth system (measures 10-12) includes the vocal line with lyrics: 'Come and let me tell you of a grace you won't believe'. The piano accompaniment continues with a B(no3) chord and a dynamic of *mf*.

13

un - til you see. It's ev - 'ry - thing.

E2

16

Fa - vor that we don't

B(no3) B(no3)

19

de - serve was bought for us at a price we could not pay,

22

— when He hung — that day. —

E2 B(no3)

26

Wave — af — ter wave, — Your mer — cy wash — es me. —

G#m7 F# A# F# E2

30

60 0:51

God, — You are good — and Your bles — sings nev — er cease. —

G#m7 F# A# F# C#m7 E2

33

8

CHOIR
f

We will shout ___ of how ___ Your love ___ has changed ___ us,

B(no3)

36

tes - ti - fy ___ of Your ___ great kind - ness, God. ___ You are so good. ___

E2

G#m7

39

You have brought us in - to res - to - ra - tion,

F#

B(no3)

42

kept us in Your arms; I won't for - get. You are so good,

E2

G#m7

45

oh God, You are so good.

F#

E2

F#

Musical notation for measures 48-51. The vocal line consists of whole rests. The piano accompaniment features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of two sharps (F#, C#). The piano part includes a dynamic marking of *f* and a chord label *B(no3)* above the first measure.

Musical notation for measures 52-54. The vocal line contains the lyrics: "E - ven when we lose our way, You're clo - ser than our breath;". The piano accompaniment includes a dynamic marking of *f* and a chord label *E2* above the second measure.

Musical notation for measures 55-57. The vocal line contains the lyrics: "You will not change. You stay the same;". The piano accompaniment includes a dynamic marking of *mf* and a chord label *B(no3)* above the first measure.

Musical notation for measures 58-60. The vocal line contains the lyrics: "You will not change. You stay the same;". The piano accompaniment includes a dynamic marking of *mf* and a chord label *B(no3)* above the first measure.

Musical notation for measures 61-63. The vocal line contains the lyrics: "You will not change. You stay the same;". The piano accompaniment includes a dynamic marking of *mf* and a chord label *B(no3)* above the first measure.

Musical notation for measures 64-66. The vocal line contains the lyrics: "You will not change. You stay the same;". The piano accompaniment includes a dynamic marking of *mf* and a chord label *E2* above the second measure.

58

There is not a wil - der - ness, a cross,

mel.

B(no3)

B(no3)

62

a death, a grave that sep - a - rates.

E2

65

prime unison

Oh, You made a way.

B(no3)

f

Wave _____ af - ter wave, _____ Your mer - cy wash - es me. _____

mel.

G#m7 F# A# F# E2

62 2:06

God, _____ You are good _____ and Your bles -

G#m7 F# A# F#

- sings nev - er cease. _____ We will shout _____

f

mel.

C#m7 E2

77

— of how — Your love — has changed us, tes - ti - fy — of Your —

B(no3)

E2

80

— great kind - ness, God. — You are so good. — You have brought —

G#m7

F#

83

— us in - to res - to - ra - tion, kept us in — Your arms; —

B(no3)

E2

86

I won't for - get. You are so good, oh God,

G#m7

F#

89

63 2:40

You are so good.

E2

F#(no3)

B(no3)

92

SOLO
mf

I will build an al - tar to re - mem-

E

F#

mp

95

ber all — You've said and done — for me. —

G#m7 F# A# B

98

That's why — we sing. —

CHOIR
mf

We

F#

101

lift our hands — in full — a - ban - don, noth - ing else — for us,

E F# G#m7

mf

You're all we need. You're ev - 'ry - thing.

mel.

F# A# B

107

I will build an al -

F# E

f

110

- tar to re - mem - ber all You've said and done for me.

F# G#m7 F# A#

That's why we sing.

B F#

We lift our hands in full a-ban-don,

E B D# E D#m7 G#m F#

65 3:33

noth - ing else for us, You're all we need.

G#m F# G#m F# A# B F# A# B

122

unison

You're ev - 'ry - thing. —

We will shout —

B
D#

F#(no3)
D#

F#(no3)

B(no3)

125

— of how — Your love — has changed us, tes - ti - fy — of Your —

B

E2

128

— great kind - ness, God. —

You are so good. —

You have brought —

mel.

G#m7

F#

131

us in - to res - to - ra - tion, kept us in Your arms;

B(no3)

E2

134

I won't for - get. You are so good, oh God,

G#m7

F#

137

66 4:01

You are so good. We will shout of how Your love

E2

F#

B(no3)

— has changed — us, tes - ti - fy — of Your — great kind - ness, God. —

E2

— You are so good. — You have brought — us in - to res -

G#m7

F#

B(no3)

different!

- to - ra - tion, You've kept us in — Your arms, — I won't — for - get.

E2

149

You are so good, _____ oh God, _____ You are so good _____

Vocal line for measures 149-151. The melody is in a high register, starting with a whole rest in measure 149. The lyrics are: "You are so good, _____ oh God, _____ You are so good _____".

G#m7 F# E2

Piano accompaniment for measures 149-151. The right hand features chords and moving lines, with chord labels G#m7, F#, and E2. The left hand provides a steady bass line.

152

to me.

Vocal line for measures 152-154. The melody continues with the lyrics: "to me." followed by two measures of rest.

F# B(no3)

Piano accompaniment for measures 152-154. The right hand features chords and moving lines, with chord labels F# and B(no3). The left hand provides a steady bass line.

155

Vocal line for measures 155-157. The melody consists of three measures of whole rests.

E2 B

Piano accompaniment for measures 155-157. The right hand features chords and moving lines, with chord labels E2 and B. The left hand provides a steady bass line.