

From: "Housefires - Housefires II"

Good, Good Father

by

PAT BARRETT and ANTHONY BROWN

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Good, Good Father

Words and Music by
PAT BARRETT and
ANTHONY BROWN

♩ = 145

A Asus A Asus A

The piano introduction consists of four measures. The first measure is marked with a piano (*p*) dynamic. The music is in 6/8 time with a key signature of two sharps (F# and C#). The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a simple bass line of eighth notes.

Verse 1

5 *p* Asus A

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

The first line of the verse begins at measure 5. It features a vocal melody line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment continues with the same pattern as the introduction. The lyrics are: "1. I've heard a thou - sand sto - ries of what _ they".

8 Asus A Asus A

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

The second line of the verse begins at measure 8. It continues the vocal melody and piano accompaniment from the first line. The lyrics are: "think You're like, but I've heard the ten - der whis - per of love _".

11 Asus 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 nev-er a-lone.

17 *mp* Chorus D2 A/C#

mp Chorus D2 A/C#

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

20 Bm7 E(add4) D2

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. _____

26 *mf* Verse 2 A

2. Oh, and I've _____ seen man - y search-ing for an -

29

- swers 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

38 E(add4) *f* D2 A

_ 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 E(add4) 1.3.

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

2.4. *Bridge*
 47 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 are per-fect in all — of Your ways —

53 F#m7 E 4th time to Coda Φ 1.3.
 — to us. Oh, You are

56 2. A Asus A
 p

Asus

A

Verse 3
p

3. Oh, this Love so

Asus

A

Asus

A

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

Asus

A

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

Asus

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

74 **A/C#** **Bm7** **E(add4) *f*** *D.S. § al Coda*

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

Coda

77 *pp-p* **D2** **F#m7**

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

80 **Bm7** **A** **D2**

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

83 F#m7 E 1.2.

to us. Al - ways

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

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

89 Bm7 A D2

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

92 F#m7 E 1.2.

to us. Oh, You're

95 Chorus
D2

p

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) D2 A

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

102 Bm7 E E

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