

I THANK GOD

From Prism Music Collection **BUILD YOUR CHURCH**

Words and Music by
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*Arranged and Orchestrated by
Bradley Knight*

1 With Excitement ♩ = 128

F C E Dm C Csus C Csus C

f *mp*

4

MALE SOLO
mf

Wand - 'ring in - to the night,

Csus C Csus C

7

want - ing a place to hide, this wea - ry soul,

F2(no 3)

10

8 this bag of bones. _____ And

C Csus C Csus

13

8 I tried with all my might, and I just can't win the fight; _____

C

16

8 _____ I'm slow - ly drift - ing, a vag - a - bond. _____

F2(no 3)

ALTO/TENOR DUET (Tenor sings at pitch)

19

And just when I ran

C

G

mf

22

out - ta road, I met a Man I did - n't know, and

Am7

F

C

mf

2 0:46

25

He told me that I was not a - lone.

CHOIR

f

He

f

G

C
E

F2(no 3)

f



29

picked me up, He turned me a - round, He placed my feet on



picked me up, He turned me a - round, He placed my feet on

f C Dm7 C E

32

sol - id ground. I thank the Mas - ter; I thank the Sav -

sol - id ground. I thank the Mas - ter; I thank the Sav -

(BASSES Tacet)

F Am7

34

- ior. Be - cause He healed my heart, He changed my name, for -

- ior. Be - cause He healed my heart, He changed my name, for -

Add BASSES

F

C

Dm7

37

ev - er free, I'm not the same. I thank the Mas -

ev - er free, I'm not the same. I thank the Mas -

unis.

(BASSES Tacet)

C

F

2nd time to Coda ☉

(meas. 69)

39

- ter; I thank the Sav - ior. I thank God!

2nd time to Coda ☉

(meas. 69)

- ter; I thank the Sav - ior. I thank God!

Add BASSES

2nd time to Coda ☉

(meas. 69)

Am7

F

C

mf

3 1:18

MALE SOLO

42

F C/E Dm7 C

F C/E Dm7

45

ALTO join for DUET

No choice but to be - lieve. —
 can - not de - ny what I see; got no choice but to be - lieve. —

C F/C C F/C C

48

My doubts are burn - ing like ash - es in —

F2(no 3)

51

the wind. — So, so long to my old friends, —

C F C/E Dm7 C

Bur - den_ and Bit - ter - ness. ____

Bur - den_ and Bit - ter - ness, ____ you can just keep it ____ mov -

CHOIR

Bur - den_ and Bit - ter - ness. ____

E/C C E/C C

ing! Nah, you ain't wel - come here. ____

F2(no 3) C2(no 3)

F2(no 3) C2(no 3)

ALTO/TENOR DUET (Tenor sings at pitch)

60



From now 'til I walk the streets of gold, I'll

CHOIR

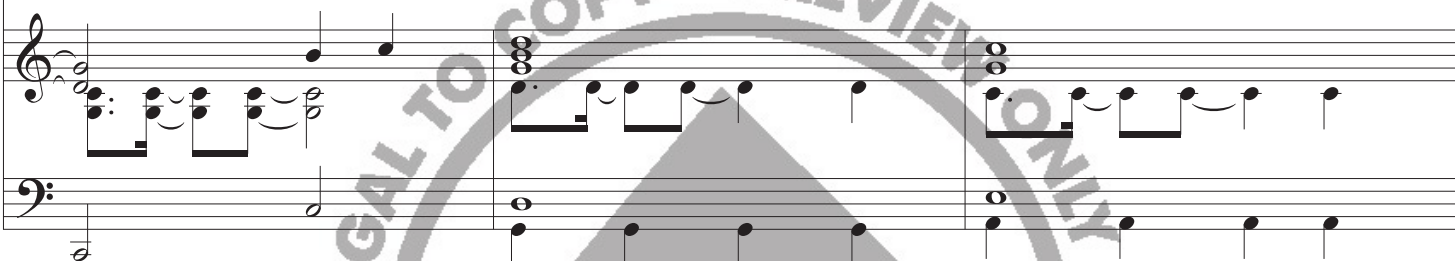


From now 'til I walk the streets of gold, I'll



G

Am7



63



sing of how You saved my soul. This way - ward son has found



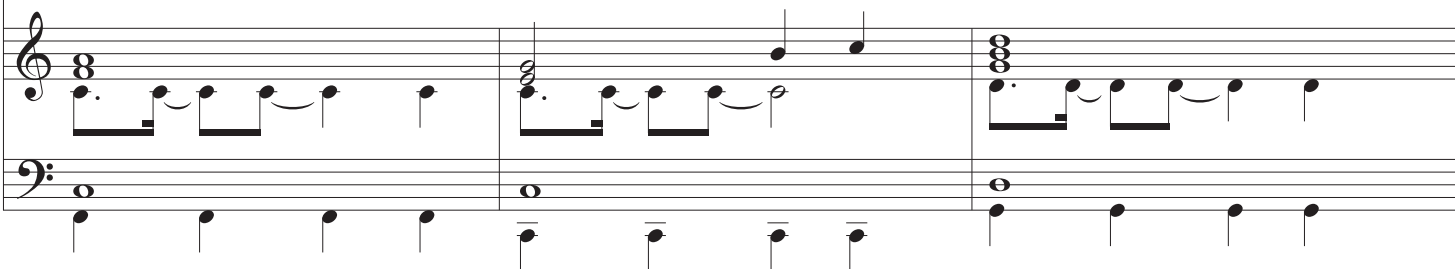
sing of how You saved my soul. This way - ward son has found



F

C

G



66

his way — back home. He

D.S. al Coda
(meas. 29)

his way — back home. He

his way — back home. He

D.S. al Coda
(meas. 29)

C E F

♠ CODA

69

SOLOISTS may ad lib

God!

♠ CODA

God!

God!

♠ CODA

C F C E Dm7 C

mf

72

F C/E Dm7 C F C/E Dm7

5 2:41

75

CHOIR and SOLOISTS
mf

Hell lost a - noth - er one; _

C F C/E Dm7 C

mp

78

(to meas. 77)

I am free. _ I am free; _ I am free. _

(to meas. 77)

Csus C Csus

Hell lost a - noth - er one; I am free.

C

Am7

mf

83 **6** 3:11

I am free; I am free. I am free.

(to meas. 81)

1. C 2. C

F2

86 *f* SOLOISTS may ad lib

Hell lost a - noth - er one; I am free. I am free;

G(add4)

Am7

F2

f

89

I am free. Hell lost a - noth - er one; I am free.

C G(add4) Am7

7 3:26

92 DUET

I am free. He

F2(no 3) G \flat D \flat / \bar{F} E \flat m7

f

94

SOLOISTS may ad lib

picked me up, He turned me a - round, He

Db *Ebm7*

96

placed my feet on solid ground. I thank the Mas -

(BASSES Tacet)

Db *F* *Gb*

98

ter; I thank the Sav - ior. Be - cause He

Bbm7

Gb

100

healed my heart, He changed my name, for -

Add BASSES

Db

Ebm7

102

ev - er free, I'm not the same. I thank the Mas -

(BASSES Tacet)

Db

F.

Gb

- ter; I thank the Sav - ior. I thank God!

The vocal line consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody is in a minor key with a key signature of three flats. The lyrics are: "- ter; I thank the Sav - ior. I thank God!".

Bbm7 *Gb* *Add BASSES* *Db*

mf

The piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features chords and moving lines in both hands. A dynamic marking of *mf* is present. A watermark "ILLEGAL TO COPY • PREVIEW ONLY" is overlaid on the page.

107

Gb *D^b₂* *F* *Ebm7* *D^b* *Gb* *D^b₂* *F* *Ebm7* *D^b*

f *dim.*

The piano accompaniment continues from measure 107 to 110. It features a series of chords and melodic lines. A dynamic marking of *f* is present, followed by *dim.* A watermark "ILLEGAL TO COPY • PREVIEW ONLY" is overlaid on the page.

111

The piano accompaniment continues from measure 111 to 114. It features a series of chords and melodic lines. A watermark "ILLEGAL TO COPY • PREVIEW ONLY" is overlaid on the page.

Musical score for measures 116-117. The system includes a vocal line with rests, a bass line with rests, and a piano accompaniment. The piano part features a melodic line in the right hand and a sustained bass line in the left hand.

118 *mf*

Get up, get up, get up, get up out - ta that grave!

mp

Db

Musical score for measures 118-119. The system includes a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part features a melodic line in the right hand and a sustained bass line in the left hand. A large watermark is overlaid on the page.

120

Get up, get up, get up, get up out - ta that grave!

Db *sus* *Db* *Db* *sus*

Musical score for measures 120-121. The system includes a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part features a melodic line in the right hand and a sustained bass line in the left hand. A large watermark is overlaid on the page.

Get up, get up, get up, get up out - ta that grave!

D \flat

mf

9 4:26

Get up, get up, get up, get up out - ta that grave!

G \flat D \flat F Ebm

f

Get up, get up, get up, get up out - ta that grave!

D \flat

D \flat sus Eb

128

Get up, get up, get up, get up out - ta that grave!

$D\flat$
F

G \flat 2

130

Get up, get up, get up, get up out - ta that grave!

$D\flat$
C \flat

$D\flat$ sus
B \flat

10 4:41

132

Get up, get up, get up, get up out - ta that grave!

E \flat m11

$D\flat$ sus
C \flat

134

optional DUET ad lib

We are — free, —

ff

Get up, get up, get up, get up out - ta that grave!

ff D \flat

D \flat sus
E \flat



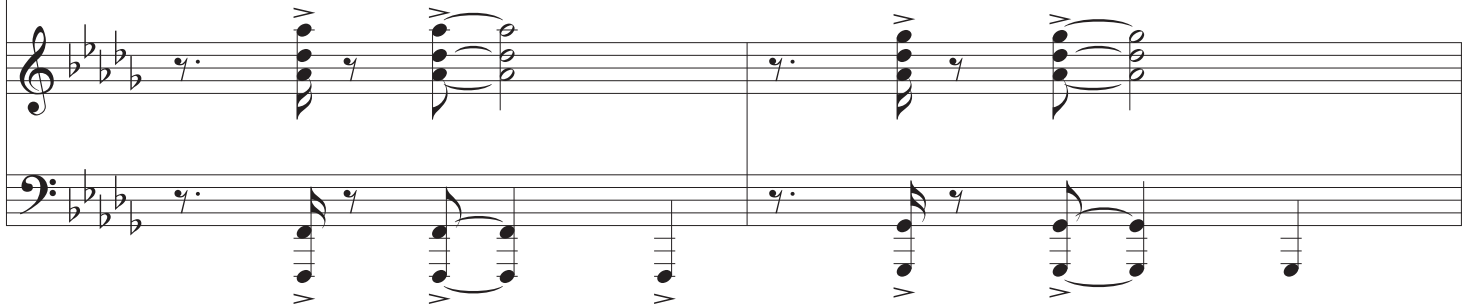
136

free in - deed! —

Get up, get up, get up, get up out - ta that grave!

ff D \flat
F

G \flat 2



138

— We are free, —

Get up, get up, get up, get up out - ta that grave!

—

Db
Cb

Db sus
Gb

11 4:58

140

— yeah! —

Get up, get up, get up, get up out - ta that grave! —

—

Ebm11

Cbmaj9

142

mf

He picked me up, He turned me a - round, He

Chord chart:
 C \flat 2 G \flat / B \flat A \flat m7 D \flat E \flat m7

mf

145

placed my feet on solid ground. I thank the Mas -

Chord chart:
 D \flat / F G \flat 2

ff

147

- ter; I thank the Sav - ior. Be - cause He

Bbm7 Cb2

149

healed my heart, He changed my name, for -

Db Ebm7

ff

151

ev - er free, I'm not the same. I thank the Mas -

Db F Gb

(BASSES Tacet)

ter; I thank the Sav - ior. Be - cause He

Bbm7

Gb

Add BASSES

healed my heart, He changed my name, for -

Db

Ebm7

ev - er free, I'm not the same. I thank the Mas -

Db

F

Gb

(BASSES Tacet)

159

- ter; I thank the Sav - ior. I thank God!

The vocal staves show the melody and bass line for measures 159-161. The lyrics are: "- ter; I thank the Sav - ior. I thank God!". The music is in a minor key with a 4/4 time signature.

Bbm7

Gb

Add BASSES

Db

The piano accompaniment for measures 159-161. It features chords in the right hand and a bass line in the left hand. The chords are Bbm7, Gb, and Db. The instruction "Add BASSES" is placed above the piano part.

162

I thank God!

The vocal staves show the melody and bass line for measures 162-163. The lyrics are: "I thank God!".

Gb

D^b₂

F

Ebm7

Db

The piano accompaniment for measures 162-163. It features chords in the right hand and a bass line in the left hand. The chords are Gb, D^b₂, F, Ebm7, and Db. There are accents (>) over the chords.

slight rit.

164

I thank God!

The vocal staves show the melody and bass line for measures 164-165. The lyrics are: "I thank God!".

Gb

D^b₂

F

Ebm7

Db

The piano accompaniment for measures 164-165. It features chords in the right hand and a bass line in the left hand. The chords are Gb, D^b₂, F, Ebm7, and Db. There are accents (>) over the chords. The instruction "*slight rit.*" is placed below the piano part.