

I Thank You

vox arrangement: The Tenors
transcription: DdS

Music & Lyrics by:
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R. Pereira, F. Walters, M. Jordan

The musical score is arranged in ten staves, each with a label on the left. The staves are: Soprano, Fraser, Victor, Clifton, Remi, Alt. Harmony, Lead Sheet, and Tenor. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into three measures by vertical bar lines. The first measure is in 4/4 time, the second in 2/4, and the third in 4/4. The Soprano, Fraser, Victor, Remi, and Alt. Harmony parts consist of whole rests in all three measures. The Clifton and Tenor parts have whole rests in the first two measures and a quarter rest in the third measure, followed by a quarter note 'I' in the final measure. The Lead Sheet part shows a melodic line with notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Above the notes are the chords: D, A/C#, Bm, D/A, G(sus2). The Tenor part has a quarter rest in the first two measures and a quarter rest in the third measure, followed by a quarter note 'I' in the final measure.

A

4

S.

Musical staff for Soprano (S.) in G major, showing a whole rest in both measures.

F.

Musical staff for Flute (F.) in G major, showing a whole rest in both measures.

V.

Musical staff for Viola (V.) in G major, showing a whole rest in both measures.

C.

Musical staff for Clarinet (C.) in G major, containing the melody for the vocal line with lyrics: "know you are a mill-ion miles a - way from where I am and it's".

R.

Musical staff for Recorder (R.) in G major, showing a whole rest in both measures.

Alt

Musical staff for Alto (Alt.) in G major, showing a whole rest in both measures.

B_m(add2) G D⁵ A(sus4) A

L.S.

Musical staff for Left Hand (L.S.) in G major, showing slash marks in both measures.

T.

Musical staff for Tenor (T.) in G major, containing the melody for the vocal line with lyrics: "know you are a mill-ion miles a - way from where I am and it's".

6

S.

F.

V.

C.

ta - ken much too long_ for me to write__ But the

R.

Alt

L.S.

Bm⁷ G(sus2) D⁵ A(sus4) A

T.

ta - ken much too long_ for me to write__ But the

8

S.

F.

V.

C.

R.

Alt.

L.S.

T.

words I've tried to find with-in__ me time and__ time a-gain

Bm G D/F# G

10

S.

F.

V.

C.

R.

Alt.

L.S.

T.

hit me like_ a hu-rr-i-cane to night and this is what my heart be gan to

hit me like_ a hu-rr-i-cane to night and this is what my heart be gan to

D/F# G A(sus4) A Bm7 A(add4) G A(sus4) A

B

13

S.

F.

You gave__ me laugh-ter you shared__ my tears Your love

V.

C.

write:

R.

Alt

D A D A Bm G(sus4)

L.S.

T.

write: You gave__ me laugh-ter you shared__ my tears Your love

16

S.

F.

 ___ for me took a - way ___ my fears, _ You gave ___ me cou - rage to fo -

V.

C.

R.

Alt.

D A Bm⁷ G(sus2) D F#m⁷

L.S.

T.

 ___ for me took a - way ___ my fears, _ You gave ___ me cou - rage to fo -

19

S.

F. - llow the truth and for all your love__ I thank you *pno cue*

V.

C.

R.

Alt.

L.S. *Bm D/A G A(add4) pno cue D A/C# Bm*

T. - llow the truth and for all your love__ I thank you *pno cue*

C

23

S.

F.

V.

C.

R.

As I look back on my_ yes-ter-days the

Alt.

D/A G(sus2) Bm7 G

L.S.

T.

As I look back on my_ yes-ter-days the

25

S.

F.

V.

It was

C.

R.

times I__ spent a lone_ in the dark-ness I was stand ing on the edge It was

Alt.

D A(sus4) A G D⁵ A(sus4) A

L.S.

T.

times I__ spent a lone_ in the dark-ness I was stand ing on the edge It was

28

S.

F.

V.

you who made_ the choice to save a life be -yond your own. You

C.

R.

you who made_ the choice a life be -yond your own.

Alt.

Bm⁷ G(sus2) D/F# G

L.S.

T.

you who made_ the choice to save a life be -yond your own. You

30

S. (A - - - - - way)_____

F. A - - - - - way

V. stood by me__ while o-tthers walked a - way__ And

C. A - - - - - way_____

R. A - - - - - way

Alt
 D/F# G A(add4) Bm7 A(add4)

L.S.

T. stood by me__ while o-tthers walked a - way__ And

D

32

S. you're the rea-son I am here to day You gave me laugh-ter you shared

F. You gave laugh-ter shared

V. you're the rea-son I am here to day You gave laugh-ter shared

C. You gave me laugh-ter you shared

R. You gave laugh-ter shared

Alt.

L.S. G A(add4) D A(add4) D A

T. you're the rea-son I am here to day You gave me laugh-ter you shared

35

S.
 ___ my tears Your love___ for me_ took a - way___ my_ fears, You gave

F.
 ___ tears love_____ took a - way___ my fears gave

V.
 ___ tears love_____ took a - way___ my fears gave

C.
 ___ my tears Your love___ for me_ took a - way___ my_ fears, You gave

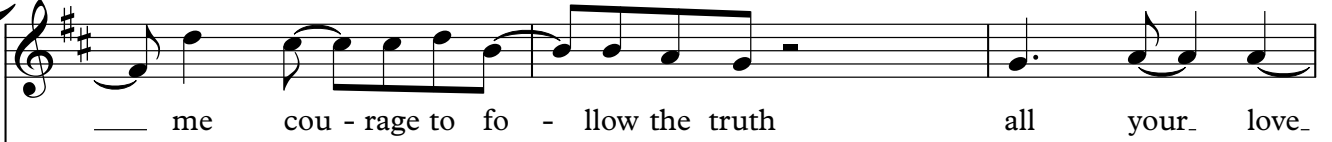
R.
 ___ tears love_____ took a - way___ my fears gave

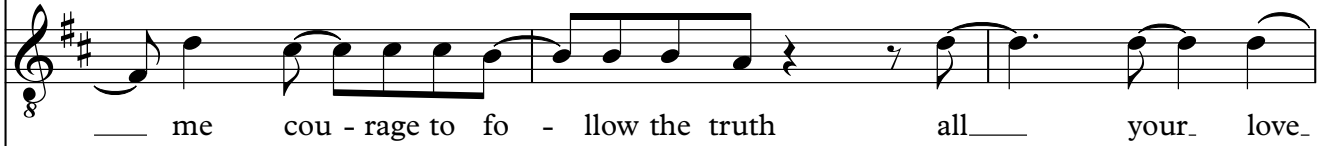
Alt.

L.S.
 Bm G(sus4) D A Bm⁷ G(sus2)

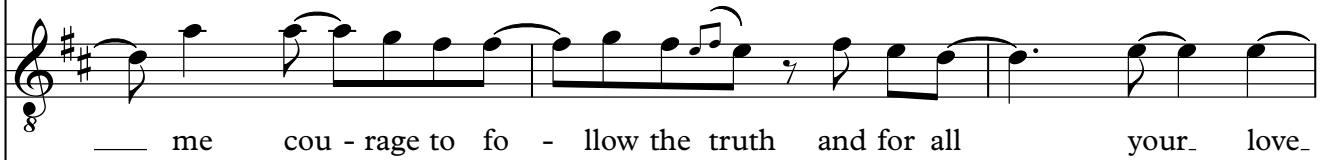
T.
 ___ my tears Your love___ for me_ took a - way___ my_ fears, You gave

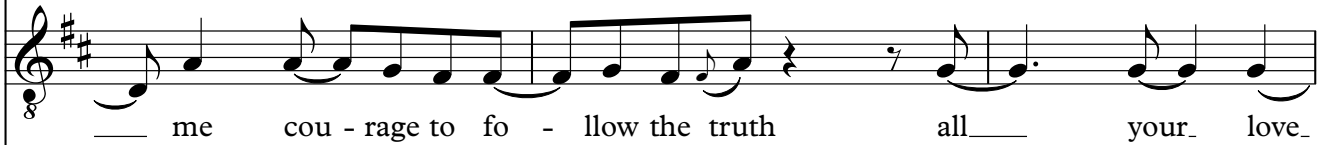
38

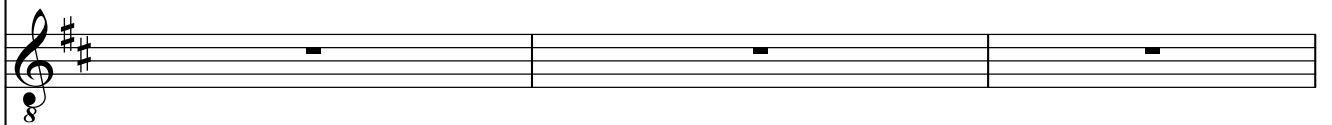
S. 

F. 

V. 

C. 

R. 

Alt. 

L.S. 

T. 

E

41

S. I thank you

F. for all your love

V. I thank you,—

C. I thank you

R. I thank you Oh

Alt. I thank you

pno cue

L.S. A(add4) Bm A(add2)/C# D

T. I thank you Oh I thank you,—

45

S.
 I thank you. _____ I

F.

V.

C.
 I thank you

R.
 I thank you. _____ Oh

Alt.

L.S.
 Em(add4) D/F# G A(sus4) A

T.
 I thank you _____ I

Female guest v

F

49

S. know you are a mi - llion miles. a - way from where I am, and it's

F.

V.

C.

R.

Alt.

L.S. Bm(add2) G D⁵ A(sus⁴) A

T. know you are a mi - llion miles. a - way from where I am, and it's

51

S. ta-ken much too long for me to write. You gave

F. You gave

V. You gave

C. You gave

R. You gave

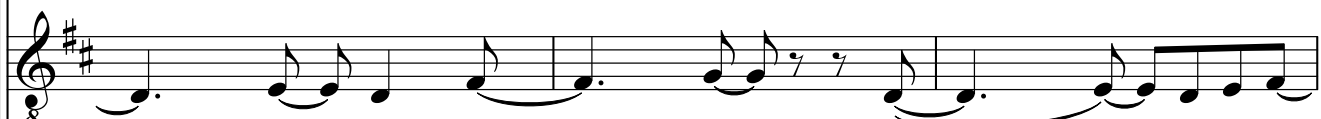
Alt.


L.S. Bm⁷ G(sus2) D⁵ G A(sus4)


T. ta-ken much too long for me to write. You gave

G

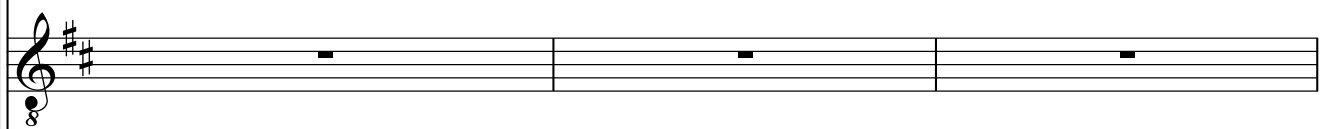
S. 
 me laugh - ter you shared my tears Your love for me took a - way

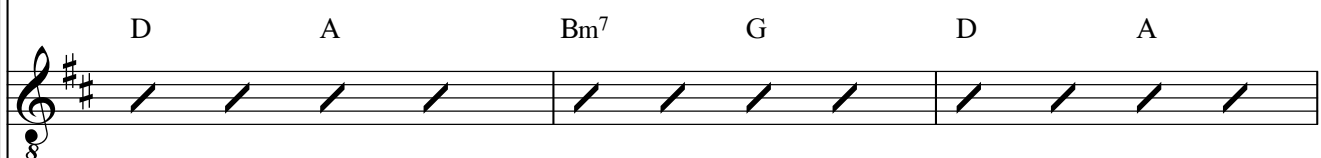
F. 
 laugh - ter shared tears love took a - way


V. 
 laugh - ter shared tears love took a - way

C. 
 laugh - ter shared tears love took a - way


R. 
 me laugh - ter you shared my tears Your love for me took a - way


Alt. 


L.S. 
 D A Bm⁷ G D A


T. 
 me laugh - ter you shared my tears Your love for me took a - way


57

S. 
 — my_ fears, You gave__ me cou - rage to fo - llow the truth all

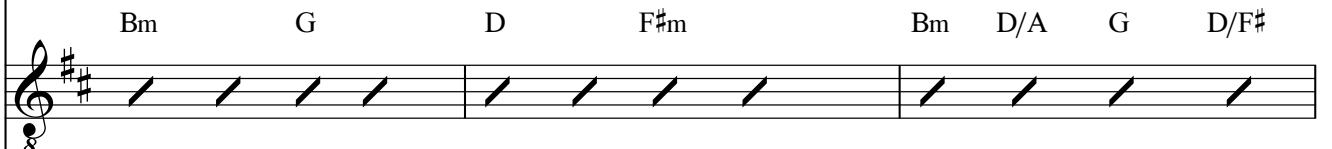
F. 
 — my fears gave__ me cou - rage to fo - llow the truth all


V. 
 — my fears You gave__ me cou - rage to fo - llow the truth and for all_

C. 
 — my fears You gave__ me cou - rage to fo - llow the truth all_

R. 
 — my fears You gave__ me cou - rage to fo - llow the truth all

Alt. 

L.S. 
 Bm G D F#m Bm D/A G D/F#

T. 
 — my fears You gave__ me cou - rage to fo - llow the truth and for all_

60

S. your love___

Detailed description: This staff shows the vocal line for the Soprano part. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a quarter rest. The staff then changes to a 2/4 time signature for two measures of whole rests, and finally to a 4/4 time signature for two more measures of whole rests.

F. your love___ I___ thank you___

Detailed description: This staff shows the vocal line for the Female part. It begins with a treble clef, a key signature of two sharps, and a common time signature. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a quarter rest. The staff then changes to a 2/4 time signature for two measures of whole rests, and finally to a 4/4 time signature for two more measures of whole rests.

V. ___ your love___

Detailed description: This staff shows the vocal line for the Voice part. It begins with a treble clef, a key signature of two sharps, and a common time signature. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a quarter rest. The staff then changes to a 2/4 time signature for two measures of whole rests, and finally to a 4/4 time signature for two more measures of whole rests.

C. ___ your love___

Detailed description: This staff shows the vocal line for the Contralto part. It begins with a treble clef, a key signature of two sharps, and a common time signature. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a quarter rest. The staff then changes to a 2/4 time signature for two measures of whole rests, and finally to a 4/4 time signature for two more measures of whole rests.

R. your love___

Detailed description: This staff shows the vocal line for the Alto part. It begins with a treble clef, a key signature of two sharps, and a common time signature. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a quarter rest. The staff then changes to a 2/4 time signature for two measures of whole rests, and finally to a 4/4 time signature for two more measures of whole rests.

Alt.

Detailed description: This staff shows the vocal line for the Alto part. It begins with a treble clef, a key signature of two sharps, and a common time signature. The staff contains whole rests for the first four measures, then changes to a 2/4 time signature for two measures of whole rests, and finally to a 4/4 time signature for two more measures of whole rests.

L.S. Em A(sus4) D A/C# Bm D/A G(sus2)

Detailed description: This staff shows the piano accompaniment for the left hand. It begins with a treble clef, a key signature of two sharps, and a common time signature. The accompaniment consists of a series of slanted lines for the first four measures, then changes to a 2/4 time signature for two measures of slanted lines, and finally to a 4/4 time signature for two more measures of slanted lines.

T. ___ your love___ I___ thank you___

Detailed description: This staff shows the vocal line for the Tenor part. It begins with a treble clef, a key signature of two sharps, and a common time signature. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a quarter rest. The staff then changes to a 2/4 time signature for two measures of whole rests, and finally to a 4/4 time signature for two more measures of whole rests.