

44 45

all I ev - er want - ed for you._____

Musical notation for measures 44-45, including vocal line and piano accompaniment.

46 47

Al-right my loves to - day's the day;— Who will you meet, what will_ you play?—

mf

Musical notation for measures 46-47, including vocal line and piano accompaniment.

48 49

That was the bell, it's time to go;— Give me a hug, I love you so._____

Musical notation for measures 48-49, including vocal line and piano accompaniment.

50 51

Go off and run, so much to see;— Know that you take a part_ of me._____

Musical notation for measures 50-51, including vocal line and piano accompaniment.

52 53 54

Go off and run, be all you can be, a - maze me! You've changed me!

55 56 57

Is - n't this all we've ev - er want - ed to see, is - n't it a dream come true?

58 59 60

Is - n't this how we al - ways hoped it would be? It's

61 62

all I ev - er want - ed, it's

63 64

all I ev - er want - ed, _____ it's

This system contains measures 63 and 64. The vocal line starts with a quarter note 'all', followed by quarter notes 'I', 'ev', 'er', and 'want'. A slur covers the notes 'ed,' and 'it's'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

65 66 67

all I've ev - er want - ed. _____ It's

mf *p*

This system contains measures 65, 66, and 67. The vocal line continues with 'all', 'I've', 'ev', 'er', 'want', and 'ed.'. A slur covers 'ed.' and 'It's'. The piano accompaniment includes a dynamic marking of *mf* and a *p* dynamic marking. The right hand has a long, sustained chord in measure 67.

68 **Freely** 69

all I've ev - er want - ed for you. _____

mp

This system contains measures 68 and 69. The vocal line starts with 'all', 'I've', 'ev', 'er', 'want', and 'ed'. A slur covers 'ed' and 'for you.'. The piano accompaniment features a *mp* dynamic marking and a final chord in measure 69.

Molto Allargando

All:

105 106 107

don't want to hear__ it! Cho-rus, help me get near__ it, take my arms and I'll steer! It's THE MOST

Kick Line; ♩ = 84

108

MOM/CHILD 2
MOM FRIEND 2

109 110

DAN-GER-OUS THING IN THE ROOM; the i-tem most like - ly to

CHILD 1
DAD/DAD FRIEND

Faster; ♩ = 108

111

112

113

lead to my doom. My in - sides they burn for__ it; Oh how_ I yearn for__ it;

sub mp *cresc. poco a poco*

MOM
CHILD 2
MOM FRIEND 2

114 115 116

Want for__ it, need for__ it, will - ing__ to bleed for__ it. Don't tell__ me no or__ it's

sub *mp*

Detailed description: This block contains the musical notation for measures 114, 115, and 116. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has three sharps (F#, C#, G#). Measure 114 starts with a treble clef and a key signature change to three sharps. Measure 115 continues with the same key signature. Measure 116 begins with a common time signature (C) and a key signature change to one sharp (F#). The piano part consists of chords and arpeggiated figures. The bass line provides harmonic support. A dynamic marking of *sub mp* is present in measure 116.

Rall.

117

like - ly__ I'll go for__ that

f

V.S.

Detailed description: This block contains the musical notation for measure 117. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has three sharps (F#, C#, G#). The tempo marking is *Rall.*. The piano part includes a dynamic marking of *f*. The bass line has a fermata over the final note. The block concludes with the instruction *V.S.*

Power Through

[10/8/19]

1

Music and Lyrics by
GRAHAM & KRISTINA FULLER
Arranged by
DAN GRAEBER
GRAHAM & KRISTINA FULLER

Mysterioso; ♩ = 84

Crash (mallets)

Last X only

Crash

SAFETY

in new tempo

17 New Tempo; ♩ = 162
HH

Loose Hats

Fill

49

53 Loose Hats 55 56

Toms

57 58 59 60

mp

61 62 63 64

65 66 67 68 **VAMP**

69 Loose Hats 70 71

72 Loose Hats 73 74 75

mf

76 77 Fill 78 79 Tom

80 **Hava Nagila, ♩ = 132**

V.S.

29 **3** 32 *p* Bm A 33 D² G

34 Bm A 35 D² G 36 D G 37 A Bm
(still fretted)

Capo 1 38 *mp* E F F#m7add4 Gm7(add4) Emaj7 Fmaj7 A2 Bb2 A2/B Bb2/C 40 E F F#m7add4 Gm7(add4)

41 Emaj7 Fmaj7 A2 Bb2 A2/B Bb2/C 42 E F F#m7add4 Gm7(add4) 43 Emaj7 Fmaj7 A2 Bb2 A2/B Bb2/C

44 E F A2 Bb2 A2/B Bb2/C 45

46 *mf* Db2 G/B Ab/C Am7 Bbm7 G Ab 47 Db2 G/B Ab/C 48

49 Am7 Bbm7 G Ab Gb2 Db Dm7 Ebm7 C Db

52 $G\flat^2$ $D\flat$ Am^7 D $Esus$ E
 $B\flat m^7$ $E\flat$ $F(sus4)$ F

55 A Bm^7add^4 $A^2/C\sharp$ D^2 D^2/E A Bm^7add^4
 $B\flat$ $Cm^7(add^4)$ $B\flat^2/D$ $E\flat^2$ $E\flat^2/F$ $B\flat$ $Cm^7(add^4)$

58 $A^2/C\sharp$ D^2 D^2/E A Bm^7add^4 $A^2/C\sharp$ D^2 D^2/E
 $B\flat^2/D$ $E\flat^2$ $E\flat^2/F$ $B\flat$ $Cm^7(add^4)$ $B\flat^2/D$ $E\flat^2$ $E\flat^2/F$

61 D A E $Esus^4$ E
 $E\flat$ $B\flat$ F $F(sus4)$ F
jam out

63 D A E $Esus^4$ E
 $E\flat$ $B\flat$ F $F(sus4)$ F

65 Cm^7 Dm^7 $E\flat^2$ $Freely$ A^2 $B\flat^2$
 mf p
let ring

41 BONGOS or CONGA

42 43 44

f

45 46 47

3

50 SHAKER

f

TAMBOURINE

51 52 53

54 55 56 57 **Rit.**

58 Gospel 2-beat (Swing 16ths); $\text{♩} = 104$

LITE TAMBOURINE

mf

59 60 61 62 63

64 65 66 67

68

8 75A **8**

76 TAMBOURINE *full out gospel revival*

f

77 78 79

80 81 82 83

84

ff

85 86 87