

# ALL THAT I CAN BE

15 Unison Songs to Build Character and Integrity in Young People  
by Sally K. Albrecht and Jay Althouse

Recording Orchestrated by Darryl E. Horne

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# 1. ALL THAT I CAN BE

With excitement (♩ = ca. 144)

*f*

F/C C F/C C Dm<sup>7</sup> G<sup>7</sup> sus G<sup>7</sup>

**5** *mf*

Take a look \_\_\_\_ at me, for I have found \_\_\_\_ the key. Yes,  
If you'll be \_\_\_\_ my friend, then we can start \_\_\_\_ a trend. There's

C Em<sup>7</sup> F C<sup>add 2</sup> C

**9**

this I guar - an - tee, my friend, - I'll be all that I \_\_\_\_ can be.  
no need to pre - tend, my friend, - I'll be all that I \_\_\_\_ can be.

F Em Am Dm<sup>7</sup> G<sup>7</sup> sus G<sup>7</sup>

**13**

Kind, re-spect - ful, and true, good friends with all \_\_\_\_ of you. I'm  
Count on me \_\_\_\_ to be there. I'm al - ways will - ing to share. I'm

C Em<sup>7</sup> F C<sup>add 2</sup> C

# 6. MAY I TAKE A MESSAGE, PLEASE?

With a steady pulse (♩ = ca. 84-88)

N.C.

The piano introduction is in D major, 4/4 time. It begins with a treble clef staff containing a series of eighth and sixteenth notes, marked *mf*. The bass clef staff has a whole note chord of D major (D, F#, A) in the first measure, followed by a half note chord of D major (D, F#, A) in the second measure, and then a whole note chord of D major (D, F#, A) in the third measure. The piece ends with a whole note chord of D major (D, F#, A) in the fourth measure.

**5** *mf*

Hel - lo, how are you? So nice to speak with you.  
How may I help you? Please hold a mo - ment.

D A

The vocal melody for measures 5-8 is in D major. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of quarter and eighth notes in the right hand. Chords D and A are indicated below the piano staff.

**9**

Sor - ry to tell you: she's not a - vail - a - ble now.  
Thank you for wait - ing. Now, let me write \_ this down.

D A D D

1. 2.

The vocal melody for measures 9-13 includes a first ending (1.) and a second ending (2.). The piano accompaniment continues with the same eighth-note bass line and a melody of quarter and eighth notes. Chords D, A, D, and D are indicated below the piano staff.

**14** *f*

May I take a mes - sage, please? What's your name and num - ber?

G D A D

The vocal melody for measures 14-17 is in D major. The piano accompaniment features a steady eighth-note bass line and a melody of quarter and eighth notes. Chords G, D, A, and D are indicated below the piano staff.