

# All of Who I Am

Amanda Udis-Kessler  
Arr. Thomas Burton

**Allegro** ♩ = 150

Solo

Piano

**Allegro** ♩ = 150

*mp*

7 *mp with hope*

Some-thing I'm learn - ing day af - ter day\_ some-thing that

14

stea- dies\_ my feet on the way\_ is the truth that my life brought me right to the

20

place I am now\_ L.H. Though I don't know how, there is not a

27

*mf*  
Noth-ing is was - ted

*mf*  
Noth-ing is was - ted

*mf*  
Noth - ing is was - ted

*mf*  
Noth - ing is was - ted

doubt:\_\_\_\_\_

*mf*

33

No-thing is lost All that I went through what - e - ver the cost I can

No-thing is lost All that I went through what - e - ver the cost I can

No-thing is lost All that I went through what - e - ver the cost I can

No-thing is lost All that I went through what - e - ver the cost I can

*p.*

39

use on the road to the per - son I'm. try - ing to be.

use on the road to the per - son I'm. try - ing to be.

use on the road to the per - son I'm. try - ing to be.

use on the road to the per - son I'm. try - ing to be.

L.H.

46

None of it came free but all of it is me. All of who I

None of it came free but all of it is me. All of who I

None of it came free but all of it is me. All of who I

None of it came free but all of it is me. All of who I

53

am is beau-ti-ful and strong as I come to know that all of me be-longs, my

am is beau-ti-ful and strong as I come to know that all of me be-longs, my

am is beau-ti-ful and strong as I come to know that all of me be-longs, my

am is beau-ti-ful and strong as I come to know that all of me be-longs, my

60

best and my worst the ways that I've grown the stru-ggles I've faced the joy that I've known.

best and my worst the ways that I've grown the stru-ggles I've faced the joy that I've known.

best and my worst the ways that I've grown the stru-ggles I've faced the joy that I've known.

best and my worst the ways that I've grown the stru-ggles I've faced the joy that I've known.

68

There is a ble-ssing I'm try - ing to un - der - stand. It's been there since my life be

There is a ble-ssing I'm try - ing to un - der - stand. It's been there since my life be

There is a ble-ssing I'm try - ing to un - der - stand. It's been there since my life be

There is a ble-ssing I'm try - ing to un - der - stand. It's been there since my life be

76

gan. I will find it in all of who I am.

gan. I will find it in all of who I am.

gan. I will find it in all of who I am.

gan. I will find it in all of who I am.

83

*p*  
Some of my kind-ness

*p*  
Some of my kind-ness

*p*  
Some of my kind-ness

*p*  
Some of my kind-ness

*p*  
Some of my kind-ness

90

comes from my pain\_ sorr-ow and ten der ness join once a gain\_ in a spi rit of gen-tle com

comes from my pain\_ sorr-ow and ten der ness join once a gain\_ in a spi rit of gen-tle com

comes from my pain\_ sorr-ow and ten der ness join once a gain\_ in a spi rit of gen-tle com

comes from my pain\_ sorr-ow and ten der ness join once a gain\_ in a spi rit of gen-tle com

98

passion that helps me acc - ept. E-vry last re - gret lets me move a -

passion that helps me acc - ept. E-vry last re - gret lets me move a -

passion that helps me acc - ept. E-vry last re - gret lets me move a -

passion that helps me acc - ept. E-vry last re - gret lets me move a -

passion that helps me acc - ept. E-vry last re - gret lets me move a -

passion that helps me acc - ept. E-vry last re - gret lets me move a -

106

head, a - head Oh.. Days on the jour-ney. Years on the path

head, a - head Oh.. Days on the jour-ney. Years on the path

head, a - head Days on the jour-ney. Years on the path

head, a - head Days on the jour-ney. Years on the path

head, a - head Days on the jour-ney. Years on the path

head, a - head Days on the jour-ney. Years on the path

113

and what-  
and what-  
— wis-dom un-bound ing when-ev-er I ask And I've come to be lieve that what-  
— wis-dom un-bound ing when-ev-er I ask And I've come to be lieve that what-

120

e - ver I need I will find E vry sing-le time  
e - ver I need I will find E-vry sing-le time  
ev-er I need I will find E-vry sing-le time  
ev-er I need I will find E-vry sing-le time



127

Love will be my guide All of who I am is beau-ti-ful and strong As I come to

Love will be my guide All of who I am is beau-ti-ful and strong As I come to

Love will be my guide All of who I am is beau-ti-ful and strong As I come to

Love will be my guide All of who I am is beau-ti-ful and strong As I come to

134

know that all of me be-longs my best and my worst the ways that I've grown, the struggles I've

know that all of me be-longs my best and my worst the ways that I've grown, the struggles I've

know that all of me be-longs my best and my worst the ways that I've grown, the struggles I've

know that all of me be-longs my best and my worst the ways that I've grown, the struggles I've

142

faced the joy that I've known There is a blessing I'm trying to understand  
 faced the joy that I've known There is a blessing I'm trying to understand  
 faced the joy that I've known There is a blessing I'm trying to understand  
 faced the joy that I've known There is a blessing I'm trying to understand

150

It's been there since my life began I will find it in all of who I am I  
 It's been there since my life began I will find it in all of who I am I  
 It's been there since my life began I will find it in all of who I am I  
 It's been there since my life began I will find it in all of who I am I

158

I am All of who I am is beau-ti-ful and strong As I come to  
 am I am All of who I am is beau-ti-ful and strong As I come to  
 I am All of who I am is beau-ti-ful and strong Oh As I come to  
 am I am All of who I am is beau-ti-ful and strong Oh As I come to

The musical score for measures 158-165 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "I am All of who I am is beau-ti-ful and strong As I come to". The piano part features a steady accompaniment with some melodic lines in the right hand.

166

know that all of me be-longs, my best and my worst, the ways that I've grown, the stru-ggles I've  
 know that all of me be-longs, my best and my worst, the ways that I've grown, the stru-ggles I've  
 know that all of me be-longs, my best and my worst, the ways that I've grown, the stru-ggles I've  
 know that all of me be-longs, my best and my worst, the ways that I've grown, the stru-ggles I've

The musical score for measures 166-173 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "know that all of me be-longs, my best and my worst, the ways that I've grown, the stru-ggles I've". The piano part features a steady accompaniment with some melodic lines in the right hand.

174

faced, the joy that I've known There is a blessing I'm trying to understand.

faced, the joy that I've known There is a blessing I'm trying to understand.

faced, the joy that I've known There is a blessing I'm trying to understand.

faced, the joy that I've known There is a blessing I'm trying to understand.

182

It's been there since my life began I will find it in

It's been there since my life began I will find it in

It's been there since my life began I will find it in

It's been there since my life began I will find it in

190

rit. . . . . **Rubato** ♩=120 rit. . . . .

all of who I am I will find it in all of who I

all of who I am I will find it in all I

all of who I am I will find it in all I

all of who I am I will find it in all I

rit. . . . . **Rubato** ♩=120 rit. . . . .

197

**A tempo** ♩=150

am

am

am

am

**A tempo** ♩=150

202

rit. . . . .

The image shows a musical score for piano and strings, measures 202-207. The score is written in G major (one sharp) and 4/4 time. The piano part (measures 202-207) features a melodic line in the right hand and a harmonic accompaniment in the left hand. The string parts (measures 202-207) are currently silent, indicated by rests. A 'rit.' (ritardando) marking is present above the piano part in measures 205 and 206, with a dashed line extending to the end of the system. The piano part concludes with a double bar line and repeat dots in measure 207.