

Rhythm Section

Power in the Blood

-Blodmedley del II-

Andrae Crouch

Arr: C.Wallin 2018

DOUBLE TIME GOSPEL FEEL
BASS WALKS $\text{d}=260$

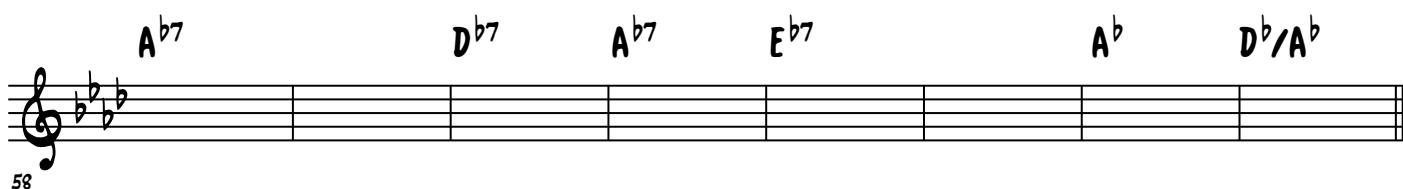
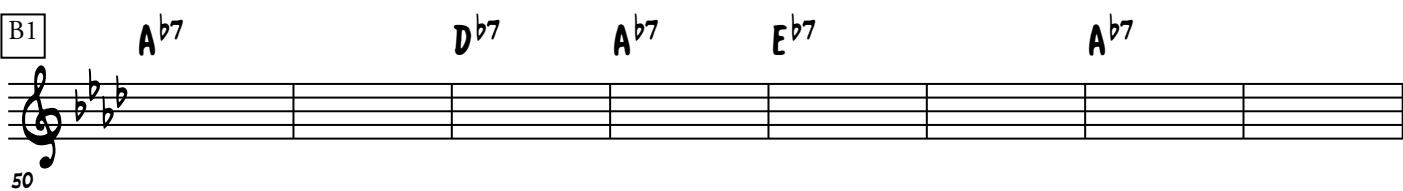
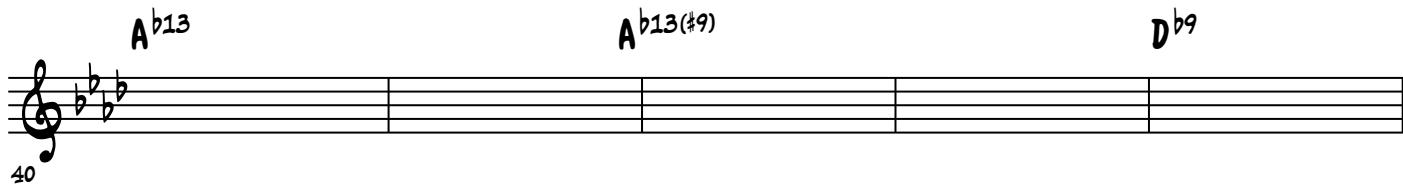
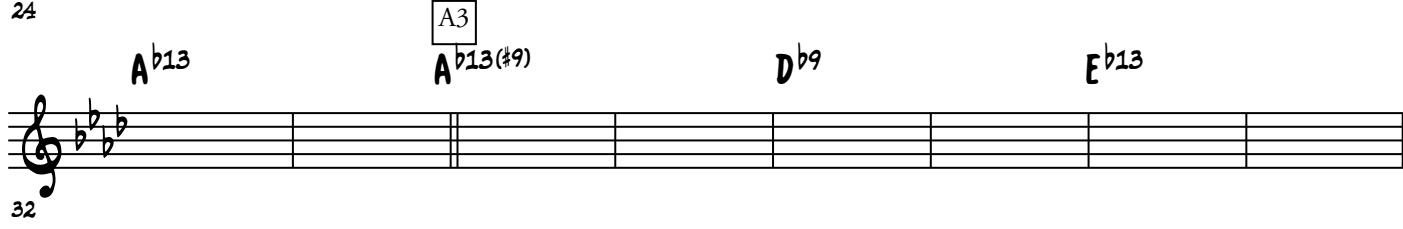
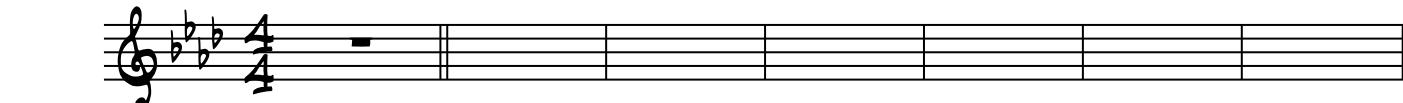
A1

A^b

A^{b7}

D^b

D° E^{b7}



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B2 A^{b7} D^{b9} D^b/A^b A^{b7} E^{b7} A^{b7}

66

A^{b7} D^{b7} A^{b7} E^{b7} A^{b7} G^{b13}

74 A4 G⁹ A^{b9} A⁹ A^{b13(9)} D^{b9} E^{b13}

81

A^{b13} A^{b13(9)} D^{b9}

88

D^{b7} B^{b13} B^{bM7} E¹³⁽⁹⁾ E^{b13(9)} A^{7(b9)} A^{b13} E^{b7(9)}

93

A5 A^{b13(9)} D^{b9} E^{b13} A^{b13} B^{b13}

98

A^{13(b9)} A^{b13(9)} D^{b9} B^{bM7} E^{b13}

105 TUTTI

A^{b13} E^{13(b9)} E^{b9} sus A^{b13(9)} D^{b9} D^{b13(9)} A^{b13} D¹³⁽⁹⁾ D^{b13}

112

A^{b7} E^{b13} E⁷ E^{b7} A^{b13} B^{bM7} A⁷⁽⁹⁾ A^{b13(9)}

117

E^{b7(9)} D⁷⁽⁹⁾ D^{b13} C⁷⁽⁹⁾ F⁷⁽⁹⁾ B^{bM7} E^{b7} sus E^{b7} A^{b7} G^{b7} F⁹ B^{bM7} E^{b7}

123

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Musical score for measures 130-133. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). Measure 130 starts with a forte dynamic. Measures 131-133 show a repeating pattern of chords and bass notes.

Musical score for measures 134-137. The score consists of two staves: treble and bass. The key signature changes to one sharp (F-sharp) in measure 135. Measures 135-137 feature more complex harmonic progressions with various chords and bass patterns.

Musical score for measures 138-141. The score consists of two staves: treble and bass. The key signature returns to one flat (B-flat). Measures 138-141 continue the established harmonic and rhythmic patterns.

Musical score for measures 142-145. The score consists of two staves: treble and bass. The key signature changes to one sharp (F-sharp) in measure 143. Measures 142-145 show a transition, indicated by a series of rests and a change in bass line.

SOLO A^{b7} D^{b7} A^{b7} E^{b7}

Musical score for measures 146-149. The solo section begins with a treble clef staff. It features four measures of chords: A^{b7}, D^{b7}, A^{b7}, and E^{b7}. The bass line continues below the solo staff.

A^{b7} A^{b7} D^{b7} F⁷

Musical score for measures 150-153. The bass line continues from the end of the solo section, featuring four measures of chords: A^{b7}, A^{b7}, D^{b7}, and F⁷.

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VAMP

158 B^bM7 E^b7 A^b7 E^b7 A^b7 D^b7 A^b7

165 D^b7 A^b7 D^b7 A^b7 D^b7 A^b7 D^b7

172 A^b7 D^b7 A^b7 D^b7 A^b7 B^{b13(b9)} B^{b13(b9)} A^{13(#11)} A^b7

179 D^b7 A^b7 D^b7 A^{b13(#9)}

INTERLUDE

186 A^{b13}_{SUS} D^{b7(#9)} B^{b13}_{SUS} E^{b7(#9)} C¹³_{SUS} F^{7(#9)} D¹³_{SUS} B^{7(#9)} E^{b13}_{SUS}

193 E^{b13(#9)} [A6] A^{b13(#9)} D^{b9} E^{b13}

200 A^{b13} A^{b13(#9)} D^{b9} D^{b7} B¹³ B^bM7 E^{13(#11)} E^{b13(#11)}

207 A^{7(b9)} A^{b13} F^{7(#9)} B^bM7 E^{13(#11)} E^{b13(#11)} A^{7(b9)} A^{b13}

212 C^{7(#9)} F^{7(#9)} B^bM7 E^{13(#11)} E^{b13}_{SUS} A^{b13(#9)}

RIT.