

All to You

From the RiverSpring® volume:
Move in Me

Words and Music by
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Arranged by
JAMES FENTON

Light pop/gospel ♩ = 80

*G*₆⁹(M7) *8va* ————— *Em*⁹ *G*₆⁹(M7) *A(4)/B* *Black & White*
Key gliss.

The piano introduction consists of two systems of music. The first system (measures 1-4) features a melody in the right hand with a descending line and a bass line in the left hand. The second system (measures 5-8) continues the melody and bass line. A 'Black & White Key gliss.' is indicated at the end of the first system.

*G*₆⁹(M7) *Em*⁹ *G*₆⁹(M7)

The piano accompaniment for measures 5-8 shows the right hand playing chords and the left hand playing a rhythmic pattern. Measure 5 is marked with a '5' below the staff.

SOLO *mp* 9 3

CHOIR *mp*

All of my heart, all of my heart and soul I give to
All of my heart, all of my heart and soul,

The vocal and choir parts for measures 9-11. The solo part is in the upper staff, and the choir part is in the lower staff. Both parts have lyrics. Measure 9 is marked with a '9' in a box, and measure 11 has a '3' above it.

B^b*M*⁹ *C**M*⁹ *G**M*⁹/*A* *D**M*⁹/*A* *D**M*⁹ *A**m*⁹ *A**m*⁹/*D* *D*⁹

The piano accompaniment for measures 8-11. Measure 8 is marked with an '8' below the staff. The right hand plays chords and the left hand plays a rhythmic pattern.

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you, all of my life to hold. You are the One so faith -

all of my life to hold; you are so faith -

GM⁹ C⁹ F#⁷ Bm⁹(M7) Bm⁹

11

ful and true. All of my hopes,

ful and true. All of my hopes,

Bm⁹/E E⁹(13) Em⁷/A F#m⁷ BbM⁹ CM⁹ GM⁹/A DM⁹/A

14

all of my hopes — and dreams — are yours to take, take — and use.

all of my hopes — and dreams, — take — and use.

DM⁹ Am⁹ Am⁹/D D⁹ GM⁹

17

21

Since you've giv - en your all, — I wan-na — give my all — to you. —

Since you've giv - en your all, — wan-na give my — all — to you. —

D⁹ C⁹ Em⁷(b5)/Bb D/A F#⁷(#9)/E B⁷(#5)/D# B⁷(#9) Bm⁷/E E⁹ G⁹/A

20

(2nd time to meas. 43)

23

$G_6^9(M7)$ Em^9 $G_6^9(M7)$ (2nd time to meas. 43)

1. SOLO continues

27

Wor - thy of trust, you de - serve all that I am.

26

1. Bm^9 $D\#7^9(\#5)$ $CM7/D$ $CM7(b5)/D$

31

LADIES

You have ne-ver failed—me. My

Lord, I trust—you; I give all I—am.

GM⁹ C¹³(#11) Bm⁹

29

life is in— your— hands. I find my peace un-der-

mp *mf*

Ooo Ah

add MEN *mp* *mf*

Bm⁹/E E⁹(13) Em⁷ F#m⁷ GM⁷ G#⁷(#9/5) Am⁹

32

neath your wings of love. You know

I find peace in your love.

D⁹(13) GM⁹ C¹³(#11)

36

39

all a-bout me; still, you've giv-en me so much.

You've giv-en me so much.

Bm⁹ Bm⁹/E E⁹(13) GM⁹/A

39

mf (to meas. 9) 2. (SOLO) *mf* ³ 44

All of my heart, Not gon - na keep an - y -

All of my heart,

mf

B \flat M⁹ CM⁹ GM⁹/A (to meas. 9) 2. Bm⁹ D \sharp 7(\sharp 9)₅ CM⁷/D

42

thing a - way from you. I'm com-

CM⁷(\flat 5)/D GM⁹ F \sharp 7(\sharp 9)₅ C⁹

45

The image shows a page of a musical score for the song "All to You". It features a vocal line and a piano accompaniment. The key signature is D major (two sharps). The score is divided into two systems. The first system starts at measure 42 and ends at measure 44. The second system starts at measure 45. The vocal line has lyrics: "All of my heart, Not gon - na keep an - y -", "All of my heart,", "thing a - way from you.", and "I'm com-". The piano accompaniment includes chords: B \flat M⁹, CM⁹, GM⁹/A, Bm⁹, D \sharp 7(\sharp 9)₅, CM⁷/D, CM⁷(\flat 5)/D, GM⁹, F \sharp 7(\sharp 9)₅, and C⁹. Dynamics include *mf*. There are repeat signs and a first ending bracket with a fermata. A box with the number 44 is present in the first system.

3

mit-ted to fol-low, what-ev-er you want me to do.

mf What-ev-er you want me to do.

mf

Bm⁹ Bm⁹/E E⁹(13) Em⁷ F#m⁷

48

52

f All of my heart, all of my heart and soul I give to

f All of my heart, all of my heart and soul,

f

Fm⁷ Cm⁷ Ab²/Bb AbM⁹/Bb EbM⁹ Bbm⁹ Bbm⁹/Eb Eb⁹

51

56

3

you, all of my life — to hold. — You are the One so faith -

all of my life — to hold. — You are so faith -

$A\flat M^9$ $D\flat^9$ $G^7(\#5)$ $Cm^9(M7)$ Cm^9

54

ful — and true. — All of my hopes,

ful — and true. — All of my hopes,

Cm^9/F $F^9(13)$ $Fm^7/B\flat$ Gm^7 $C\flat M^9$ $D\flat M^9$ $A\flat M^9/B\flat$ $E\flat M^9$

57

all of my hopes — and dreams — are yours to take, take — and use. —

all of my hopes — and dreams, — take — and use. —

Bbm⁹ Bbm⁹/Eb Eb⁹ AbM⁹ Cm⁷ Fm⁷(b5)

60

Since you've giv - en your all, I

Since you've giv - en your all, —

Eb⁹ Db⁹ Fm⁷(b5)/Cb Eb/Bb G7(#9)/F C7(#11)/E C7(#9)

63

mp

wan - na — give my all. Since you've giv - en your all, — I've just

wan-na give my — all; — giv - en your all. —

Cm⁷/F F⁹ G⁷(^{#9}/₅) Cm⁹ B^{b2}/D

65

rit.

got-ta stop — and thank — you, Lord. Since you've giv-en your all, — Lord, I

rit.

rit.

69

D^bM⁷/E^b E^b6 B^bm⁹ E^b7(¹³/₉) A^bM⁹ B^bM⁹/C B^bm⁷(^{b5})/C

mp *rit.*

67

71

wan - na give — my all — to — you.

mp
wan - na give — my all — to — you.

Cm⁷/F *F⁹* *A^b/B^b* *A^b₆⁹(M7)* *Fm⁹*

70

CHOIR *p* *rit.*

Lord, I give my all to you.

rit.

A^b₆⁹(M7) *Fm⁹* *Cm⁷(4)* *B⁹₆(M7)* *A^bM⁷/B^b* *E^b2*

73

