















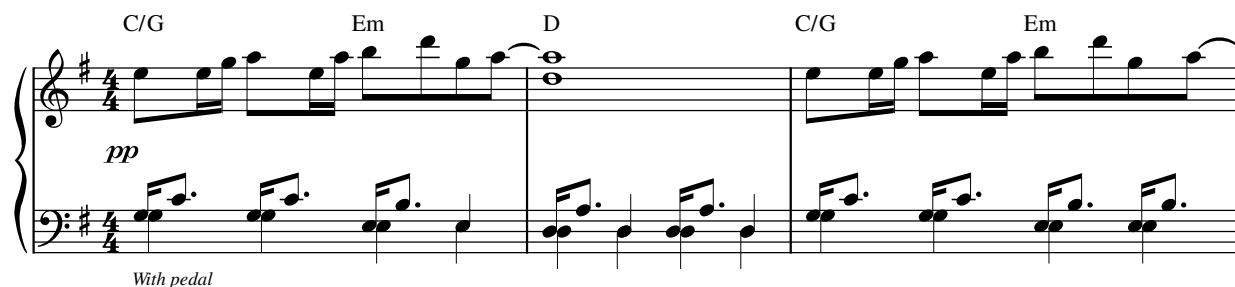
All To Us

Words and Music by
CHRIS TOMLIN, JESSE REEVES,
MATT REDMAN, and MATT MAHER

C/G 	Em 	D 	G 	D/F# 	C 	G/B 
Gsus 	C2 	G/D 	Em7 	Am7 	Dsus 	D/G 

Gently and sweetly ♩ = 62

C/G Em D C/G Em



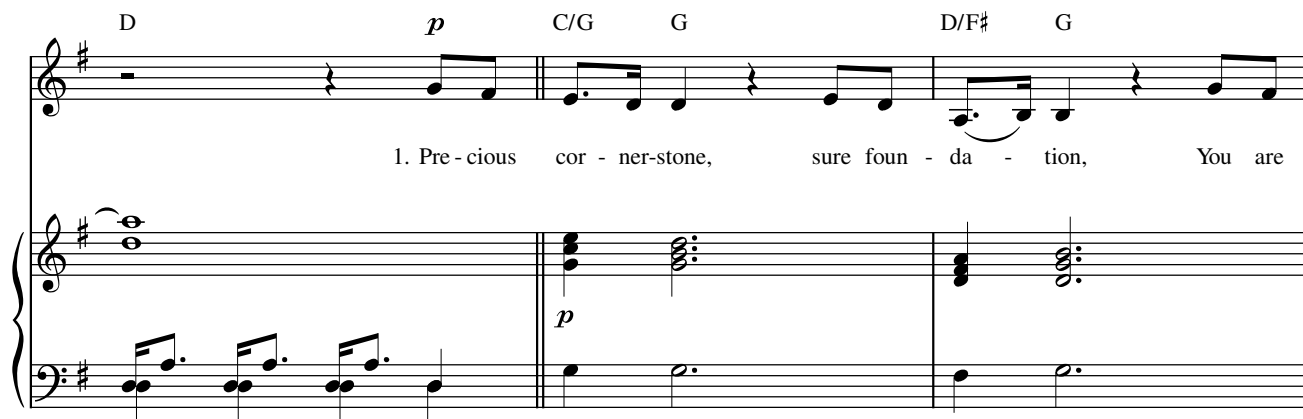
pp

With pedal

Verse 1:

D *p* C/G G D/F# G

1. Pre - cious cor - ner-stone, sure foun - da - tion, You are



p

C/G G D C/G G

faith - ful to the end. We are wait - ing on You,



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D/F# Em C D C/G Em

Je - sus. We be - lieve You're all to us.

Verses 1 & 2:

D *mp-mf* C G/B D/F# G

1. Pre - cious cor - ner - stone, sure foun - da - tion, You are
(2.) Son of God, sent from heav - en, hope and

C G/B D C G/B

faith - ful to the end. We are wait - ing on You,
mer - cy at the cross. You are ev - 'ry-thing, You're the

D/F# Em C D G

Je - sus. We be - lieve You're all to us.
prom - ise. Je - sus, You are all to us.

mf-f **Chorus:**
D

Gsus G *mf-f*

Let the glo - ry of Your name be the

C2 G D

pas - sion of the Church. Let the right - eous-ness of God be a

C2 G D

ho - ly flame that burns. Let the sav - ing love of Christ be the

To Coda \oplus 1.

Em C G/D D C G/B

meas - ure of our lives. We be - lieve You're all ____ to us.

D/F# G C G/B D

2. On - ly

2. *D.S. al Coda*

G

us. Let the

Coda

G Gsus G *ff*

us. You're

Bridge:

C2 Em7 D G C2 Em7

all _____ to _____ us. You're all _____ to _____

D/F# G C2 Em7 C2 D

us. You're all _____ to _____ us, yes, — You are. —

G D/F# G

You're all _____ to us. You're all _____ to us! _____
You're

The first system of music features a vocal line in G major with a treble clef. The melody starts with a half note G, followed by a quarter rest, then eighth notes G-A-B-A-G, and ends with a quarter note G. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one sharp (F#).

C2 Em7 D G C2 Em7

all _____ to _____ us. You're all _____ to _____

The second system continues the vocal melody with a treble clef. The notes are G-A-B-A-G, followed by a quarter rest, then G, and then G-A-B-A-G. The piano accompaniment continues with chords and eighth-note patterns. The key signature has one sharp (F#).

D/F# G Am7 G/B C2 Dsus

us. You're all _____ to _____ us, You are. _

The third system continues the vocal melody with a treble clef. The notes are G, followed by a quarter rest, then G-A-B-A-G, and ends with a quarter note G. The piano accompaniment continues with chords and eighth-note patterns. The key signature has one sharp (F#).

G

dim.

The fourth system shows the vocal line with a half note G followed by a long rest. The piano accompaniment features a long, sustained bass note in the left hand and chords in the right hand. The key signature has one sharp (F#).

Verse 3:

pp C/G G D/F# G

3. When this pass - ing world is o - ver, we will

C/G G D/G C/G G

see — You face to face, and for - ev - er we will

D/F# Em C D Em

wor - ship. Je - sus, You are all to us. Je - sus,

C D C/G Em D

You are all to us. You're —

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line consists of quarter notes: C4, D4, C4, G3, F#3, E3, D3. The piano accompaniment has a steady eighth-note bass line in the left hand and chords in the right hand.

C/G Em D

— all, You're ev - 'ry-thing to

The second system continues the vocal line with a quarter note rest followed by eighth notes: G3, F#3, E3, D3, C4, B3, A3, G3. The piano accompaniment continues with the same rhythmic pattern.

C/G Em C Dsus D G

us.

molto rit.

The third system concludes the vocal line with a quarter note rest followed by a half note G3. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand. The tempo marking *molto rit.* is placed above the piano part.