

E♭ Alto Saxophone 1 & 2

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

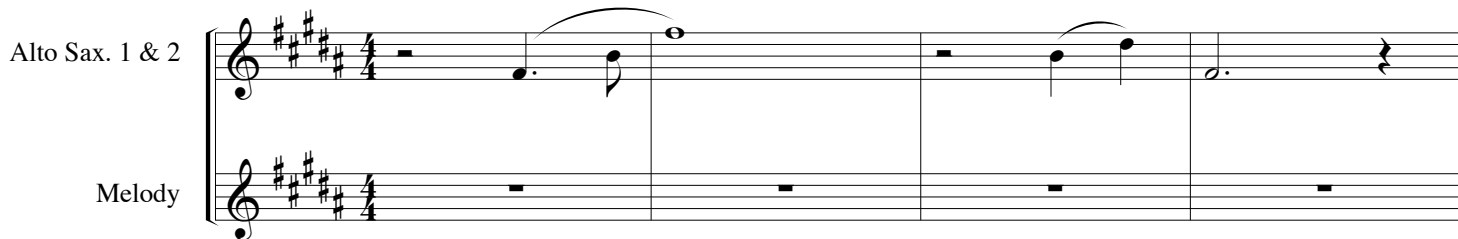
Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

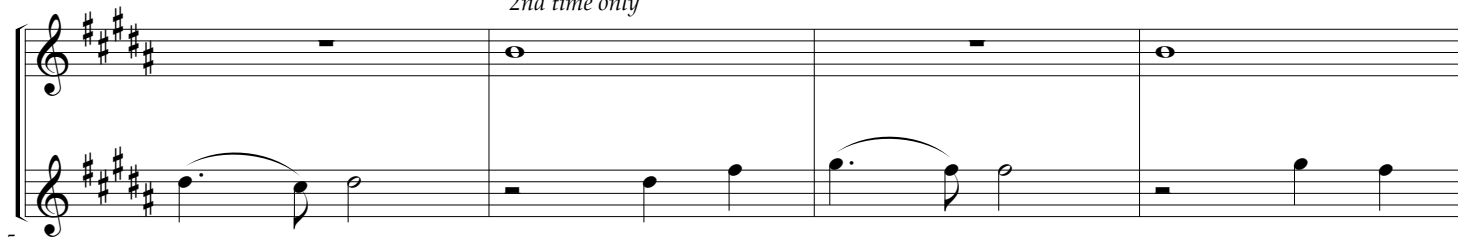
Alto Sax. 1 & 2

Melody

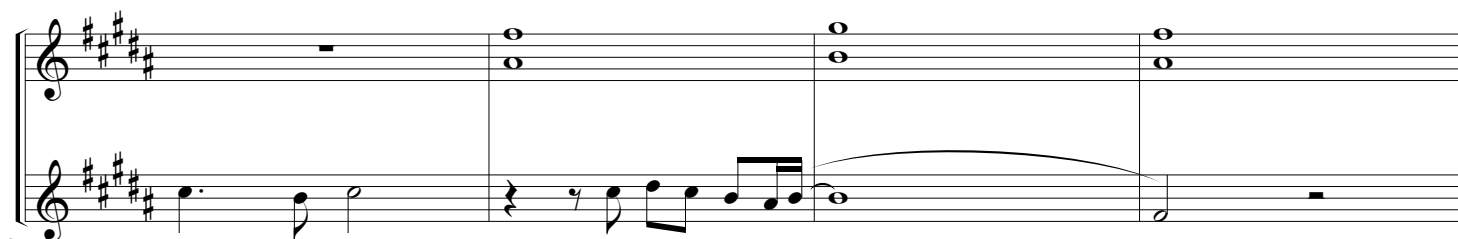


VERSE

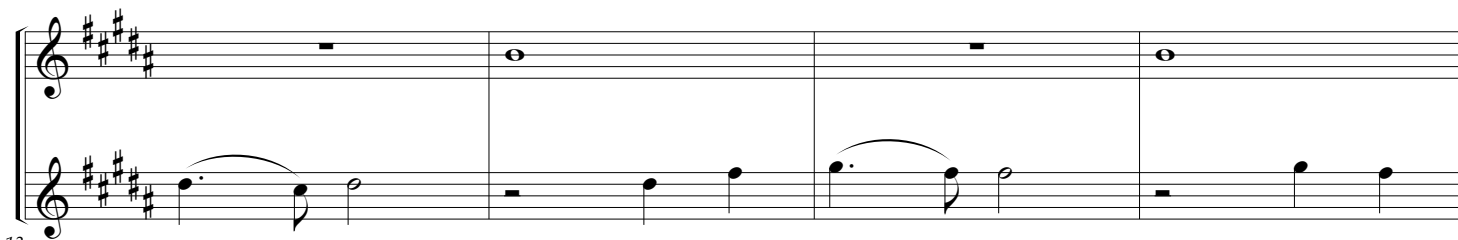
2nd time only



5



9



13

play every time



17

871 - Jesus, All for Jesus - E♭ Alto Saxophone 1 & 2 - 2 of 4

§ CHORUS

21

Measures 21-24 of the Chorus. The key signature is E major (four sharps). The melody in the right hand consists of quarter notes and half notes, often beamed in pairs. The left hand provides a harmonic accompaniment with quarter and eighth notes. Measure 24 ends with a repeat sign.

25

Measures 25-28 of the Chorus. The melody continues with quarter and half notes. The left hand accompaniment features eighth notes and quarter notes. Measure 28 ends with a repeat sign.

29

Measures 29-32 of the Chorus. Measures 29 and 31 contain whole rests in the right hand. The left hand continues with a steady accompaniment of quarter and eighth notes. Measure 32 ends with a repeat sign.

2nd time to Coda ⊕

33

Measures 33-36 of the Chorus. Measures 33 and 35 contain whole rests in the right hand. The left hand accompaniment includes some sixteenth-note patterns. Measure 36 ends with a repeat sign.

VERSE

37

Measures 37-40 of the Verse. Measures 37 and 39 contain whole rests in the right hand. The left hand accompaniment consists of quarter and eighth notes. Measure 40 ends with a repeat sign.

871 - Jesus, All for Jesus - E♭ Alto Saxophone 1 & 2 - 3 of 4

41

45

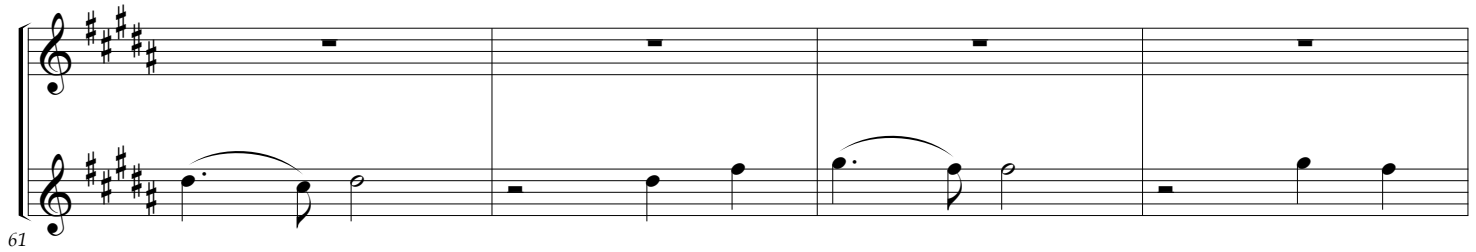
49

CHORUS

53

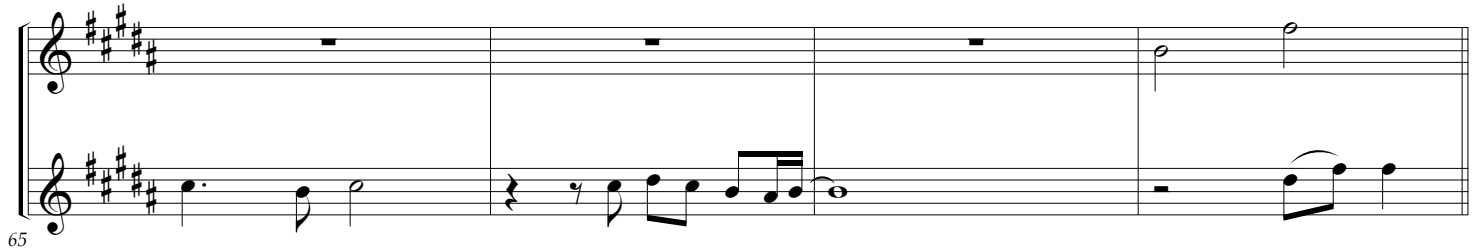
57

871 - Jesus, All for Jesus - E♭ Alto Saxophone 1 & 2 - 4 of 4



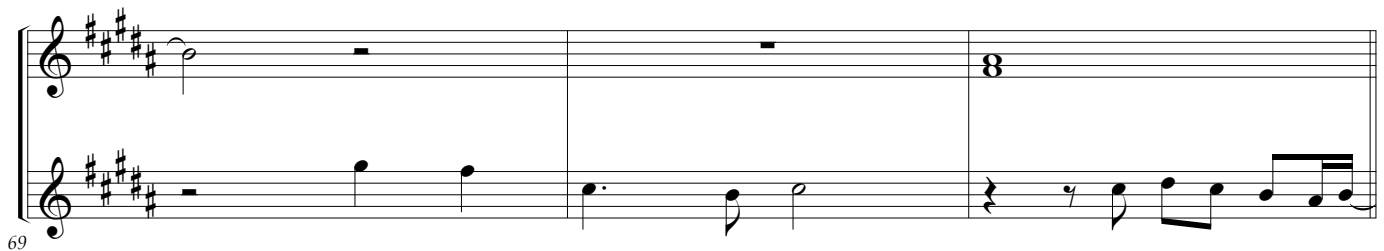
61

D.S. al Coda

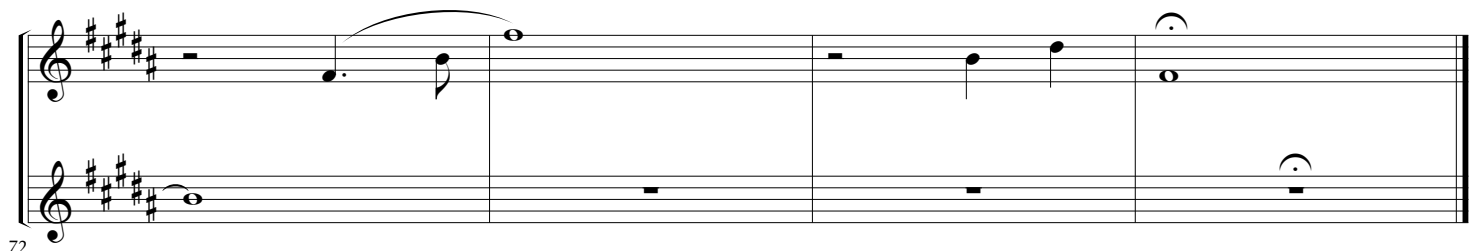


65

⊕ CODA



69



72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

E♭ Alto Saxophone 3

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

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Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

Alto Sax. 3

Melody

Measures 1-4 of the Intro section. The Alto Sax. 3 part has a whole rest in measure 1, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, and a half note C5 in measure 2. Measure 3 has a whole rest, and measure 4 has a dotted half note C5. The Melody part has whole rests in all four measures.

VERSE

Measures 5-8 of the Verse section. The Alto Sax. 3 part has whole rests in measures 5, 6, 7, and 8. The Melody part has a dotted half note G4 in measure 5, a quarter note A4 in measure 6, a dotted quarter note B4 in measure 7, and a quarter note C5 in measure 8.

Measures 9-12 of the Verse section. The Alto Sax. 3 part has whole rests in measures 9, 10, 11, and 12. The Melody part has a dotted half note G4 in measure 9, a quarter note A4 in measure 10, a dotted quarter note B4 in measure 11, and a quarter note C5 in measure 12.

Measures 13-16 of the Verse section. The Alto Sax. 3 part has whole rests in measures 13, 14, 15, and 16. The Melody part has a dotted half note G4 in measure 13, a quarter note A4 in measure 14, a dotted quarter note B4 in measure 15, and a quarter note C5 in measure 16.

Measures 17-20 of the Verse section. The Alto Sax. 3 part has whole rests in measures 17, 18, 19, and 20. The Melody part has a dotted half note G4 in measure 17, a quarter note A4 in measure 18, a dotted quarter note B4 in measure 19, and a quarter note C5 in measure 20.

871 - Jesus, All for Jesus - E♭ Alto Saxophone 3 - 2 of 4

§ CHORUS

21

Measures 21-24 of the Chorus section. The key signature is E major (four sharps). The melody in the right hand features a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes. Measures 21 and 23 contain a whole note chord in the right hand.

25

Measures 25-28 of the Chorus section. Measures 25 and 27 contain a whole note chord in the right hand. Measures 26 and 28 feature a descending eighth-note scale in the left hand.

29

Measures 29-32 of the Chorus section. Measures 29 and 31 contain a whole note chord in the right hand. Measures 30 and 32 feature a descending eighth-note scale in the left hand.

2nd time to Coda ⊕

33

Measures 33-36 of the Chorus section. Measures 33 and 35 contain a whole note chord in the right hand. Measures 34 and 36 feature a descending eighth-note scale in the left hand.

VERSE

37

Measures 37-40 of the Verse section. Measures 37 and 39 contain a whole note chord in the right hand. Measures 38 and 40 feature a descending eighth-note scale in the left hand.

871 - Jesus, All for Jesus - E $\flat$ Alto Saxophone 3 - 3 of 4

41

45

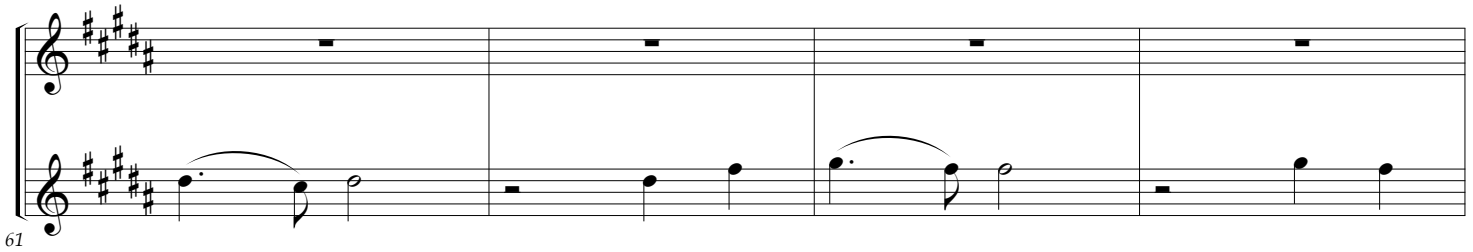
49

CHORUS

53

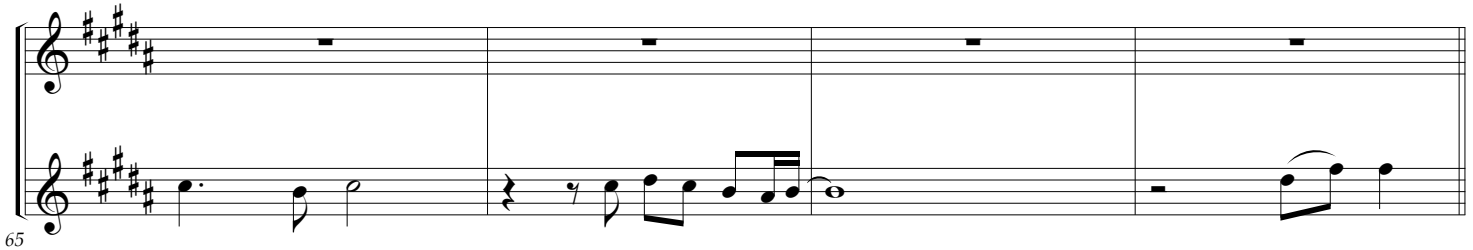
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871 - Jesus, All for Jesus - E♭ Alto Saxophone 3 - 4 of 4



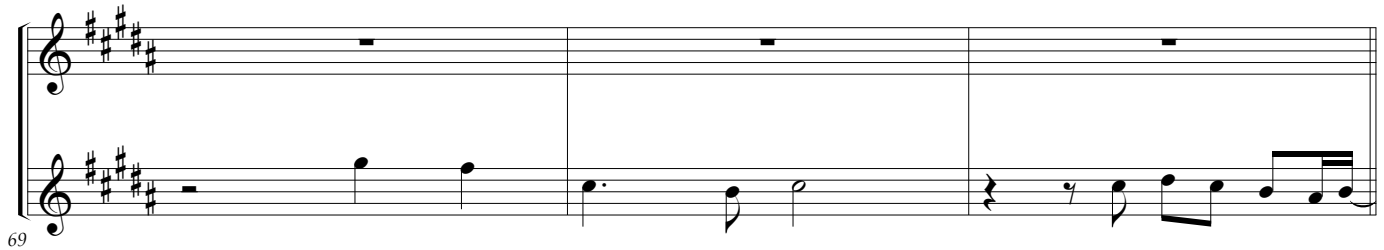
61

D.S. al Coda

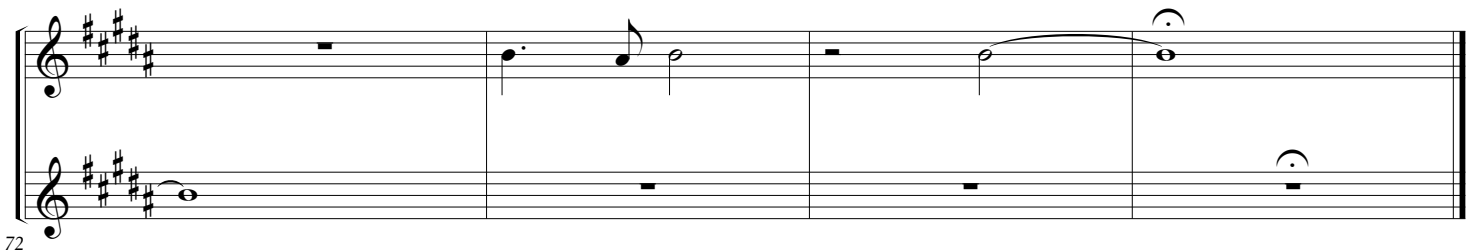


65

⊕ CODA



69



72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

E♭ Baritone Saxophone

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

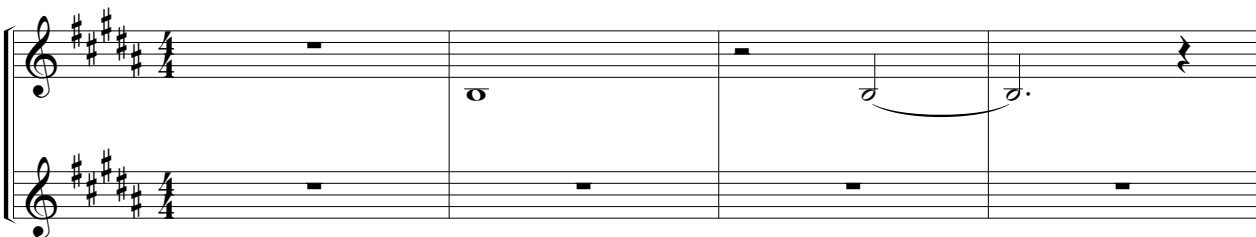
Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

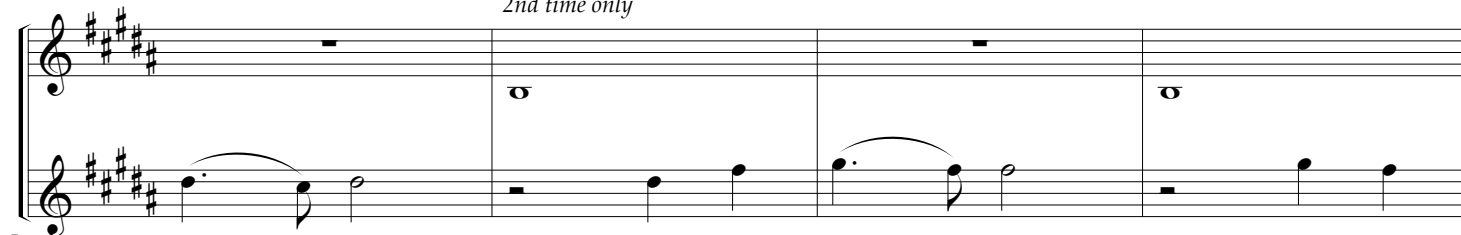
Bari. Sax.

Melody

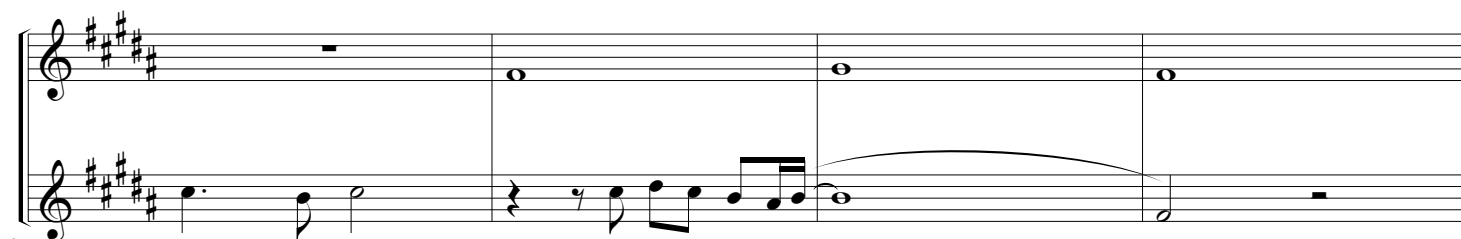


VERSE

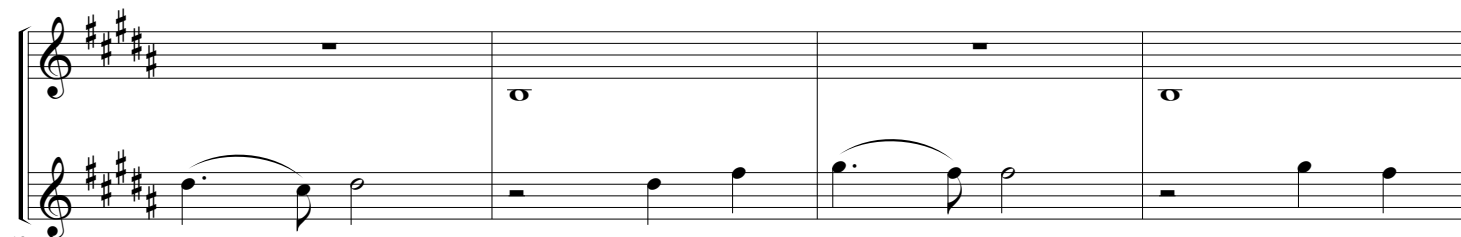
2nd time only



5

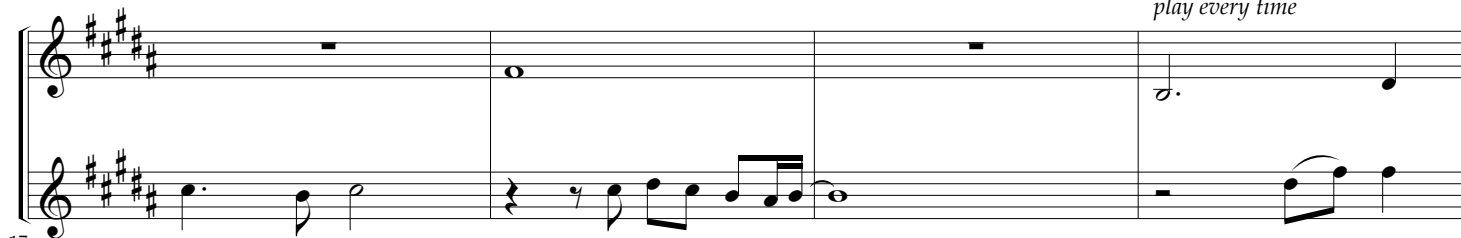


9



13

play every time



17

871 - Jesus, All for Jesus - E♭ Baritone Saxophone - 2 of 4

CHORUS

21

Measures 21-24 of the Chorus. The key signature is E major (four sharps). The melody in the upper staff consists of quarter notes: E5, F#5, G#5, A5, B5, A5, G#5, F#5, E5. The lower staff provides accompaniment with eighth and quarter notes, including a half note G#4 in measure 24.

25

Measures 25-28 of the Chorus. The melody continues with quarter notes: C6, D6, E6, D6, C6. The lower staff features eighth and quarter notes, with a half note G#4 in measure 28.

29

Measures 29-32 of the Chorus. The melody consists of half notes: E5, C6, E5, C6. The lower staff has eighth and quarter notes, with a half note G#4 in measure 32.

2nd time to Coda ☪

33

Measures 33-36 of the Chorus. The melody consists of half notes: E5, C6, E5, C6. The lower staff has eighth and quarter notes, with a half note G#4 in measure 36.

VERSE

37

Measures 37-40 of the Verse. The melody consists of half notes: E5, C6, E5, C6. The lower staff has eighth and quarter notes, with a half note G#4 in measure 40.

871 - Jesus, All for Jesus - E♭ Baritone Saxophone - 3 of 4

41

41 42 43 44

45

45 46 47 48

49

49 50 51 52

CHORUS

53

53 54 55 56

57

57 58 59 60

871 - Jesus, All for Jesus - E♭ Baritone Saxophone - 4 of 4

61

D.S. al Coda

65

⊕ CODA

69

72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

Bass Guitar

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

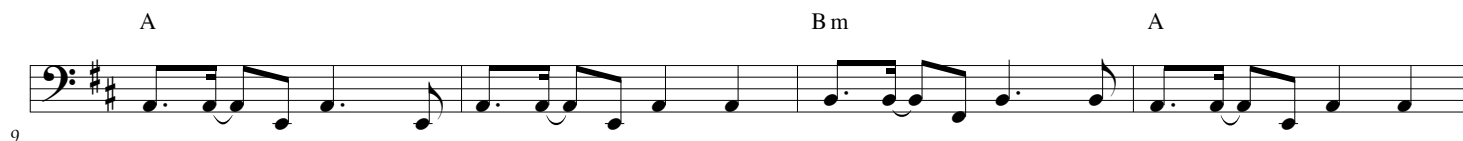
Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO



VERSE



CHORUS



871 - Jesus, All for Jesus - Bass Guitar - 2 of 3

29

D $\frac{A}{D}$ D $\frac{G}{D}$ D $\frac{G}{D}$ D

33

A $\frac{G}{A}$ D *2nd time to Coda* $\frac{D}{A}$

VERSE

37

D $\frac{A}{D}$ D $\frac{G}{D}$ D $\frac{G}{D}$ D

41

A Bm A

45

D $\frac{A}{D}$ D $\frac{G}{D}$ D $\frac{G}{D}$ D

49

A $\frac{G}{A}$ D $\frac{D}{F\#}$

CHORUS

53

G $\frac{D}{G}$ G G D $\frac{D}{F\#}$

57

G $\frac{D}{G}$ G D A

871 - Jesus, All for Jesus - Bass Guitar - 3 of 3

4

61

65

D.S. al Coda

D G D D F#

69

⊕ CODA

D G/D D A

72

D G D

The image shows a bass guitar score for the song 'Jesus, All for Jesus'. It consists of four staves of music in the key of D major (indicated by two sharps). The first staff starts at measure 61 and ends with a double bar line. The second staff starts at measure 65 and includes the instruction 'D.S. al Coda' above the final measure. The third staff starts at measure 69 and includes the instruction '⊕ CODA' above the first measure. The fourth staff starts at measure 72 and ends with a double bar line. Chord symbols are placed above the notes: D, G, D, D, F# on the second staff; D, G/D, D, A on the third staff; and D, G, D on the fourth staff. The time signature is 4/4, indicated by the '4' at the top.

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

Bassoon
(B $\flat$ Bass Clarinet)

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

Bass Cl.

Bssn.

VERSE

2nd time only

5

9

13

play every time

17

871 - Jesus, All for Jesus - Bassoon (B $\flat$ Bass Clarinet) - 2 of 4

§ CHORUS

21

Musical notation for measures 21-24. The key signature is three sharps (F#, C#, G#). The melody in the treble clef starts on a whole note G#5, tied to a whole note G#5 in measure 22, then moves to a half note F#5 in measure 23, and ends on a quarter note E5 in measure 24. The bass line in the bass clef starts on a whole note G#2, tied to a whole note G#2 in measure 22, then moves to a half note F#2 in measure 23, and ends on a quarter note E2 in measure 24. Measures 21 and 22 have whole rests in both staves.

25

Musical notation for measures 25-28. The melody in the treble clef starts on a whole note G#5, tied to a whole note G#5 in measure 26, then moves to a half note F#5 in measure 27, and ends on a quarter note E5 in measure 28. The bass line in the bass clef starts on a whole note G#2, tied to a whole note G#2 in measure 26, then moves to a half note F#2 in measure 27, and ends on a quarter note E2 in measure 28. Measures 25 and 26 have whole rests in both staves.

29

Musical notation for measures 29-32. The melody in the treble clef has whole rests in measures 29 and 30, then a half note G#5 in measure 31, and a quarter note E5 in measure 32. The bass line in the bass clef has whole rests in measures 29 and 30, then a half note G#2 in measure 31, and a quarter note E2 in measure 32.

2nd time to Coda ⊕

33

Musical notation for measures 33-36. The melody in the treble clef has whole rests in measures 33 and 34, then a half note G#5 in measure 35, and a quarter note E5 in measure 36. The bass line in the bass clef has whole rests in measures 33 and 34, then a half note G#2 in measure 35, and a quarter note E2 in measure 36.

VERSE

37

Musical notation for measures 37-40. The melody in the treble clef has a whole rest in measure 37, followed by a whole note G#5 in measure 38, a whole note G#5 in measure 39, and a whole note E5 in measure 40. The bass line in the bass clef has a whole rest in measure 37, followed by a whole note G#2 in measure 38, a whole note G#2 in measure 39, and a whole note E2 in measure 40.

871 - Jesus, All for Jesus - Bassoon (B $\flat$ Bass Clarinet) - 3 of 4

41

45

49

CHORUS

53

57

871 - Jesus, All for Jesus - Bassoon (B $\flat$ Bass Clarinet) - 4 of 4

61

4

4

D.S. al Coda

65

⊕ CODA

69

72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

Synth Brass Reduction

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

Arranged by Lura Foster
Orchestrated by Dave Williamson

INTRO

Intro musical notation, measures 1-4. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation is for a synth brass reduction, showing a treble and bass staff. Measures 1 and 3 contain whole rests for both staves. Measures 2 and 4 contain a half note G4 in the treble and a half note E3 in the bass, followed by a whole rest in the treble and a whole note G2-E2 dyad in the bass.

VERSE

2nd time only

Verse musical notation, measures 5-8. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation is for a synth brass reduction, showing a treble and bass staff. Measures 5 and 7 contain whole rests for both staves. Measures 6 and 8 contain a half note G4 in the treble and a half note E3 in the bass, followed by a whole rest in the treble and a whole note G2-E2 dyad in the bass.

5

Verse musical notation, measures 9-12. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation is for a synth brass reduction, showing a treble and bass staff. Measures 9 and 11 contain whole rests for both staves. Measures 10 and 12 contain a half note G4 in the treble and a half note E3 in the bass, followed by a whole rest in the treble and a whole note G2-E2 dyad in the bass.

9

Verse musical notation, measures 13-16. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation is for a synth brass reduction, showing a treble and bass staff. Measures 13 and 15 contain whole rests for both staves. Measures 14 and 16 contain a half note G4 in the treble and a half note E3 in the bass, followed by a whole rest in the treble and a whole note G2-E2 dyad in the bass.

13

play every time

Verse musical notation, measures 17-20. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation is for a synth brass reduction, showing a treble and bass staff. Measures 17 and 19 contain whole rests for both staves. Measures 18 and 20 contain a half note G4 in the treble and a half note E3 in the bass, followed by a whole rest in the treble and a whole note G2-E2 dyad in the bass.

17

871 - Jesus, All for Jesus - Synth Brass Reduction - 2 of 4

CHORUS

21

Musical notation for the first system of the Chorus, measures 21-24. The key signature is two sharps (F# and C#). The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with the last two notes beamed together. The bass line in the bass clef consists of quarter notes G2, A2, B2, and C3, with the last two notes beamed together. The system ends with a double bar line.

25

Musical notation for the second system of the Chorus, measures 25-28. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with the last two notes beamed together. The bass line in the bass clef consists of quarter notes G2, A2, B2, and C3, with the last two notes beamed together. The system ends with a double bar line.

29

Musical notation for the third system of the Chorus, measures 29-32. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with the last two notes beamed together. The bass line in the bass clef consists of quarter notes G2, A2, B2, and C3, with the last two notes beamed together. The system ends with a double bar line.

2nd time to Coda ⊕

33

Musical notation for the fourth system of the Chorus, measures 33-36. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with the last two notes beamed together. The bass line in the bass clef consists of quarter notes G2, A2, B2, and C3, with the last two notes beamed together. The system ends with a double bar line.

VERSE

37

Musical notation for the first system of the Verse, measures 37-40. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with the last two notes beamed together. The bass line in the bass clef consists of quarter notes G2, A2, B2, and C3, with the last two notes beamed together. The system ends with a double bar line.

871 - Jesus, All for Jesus - Synth Brass Reduction - 3 of 4

41

4

4

45

4

49

4

CHORUS

53

4

57

4

871 - Jesus, All for Jesus - Synth Brass Reduction - 4 of 4

61

65

D.S. al Coda

⊕ CODA

69

72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

Cello / Bass

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

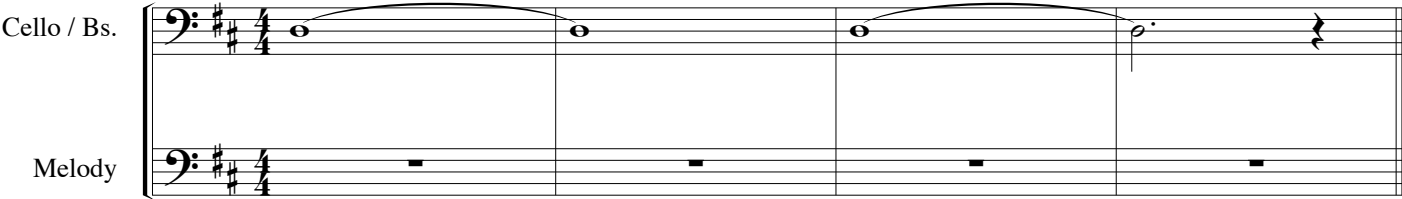
JENNIFER ATKINSON and ROBIN MARK

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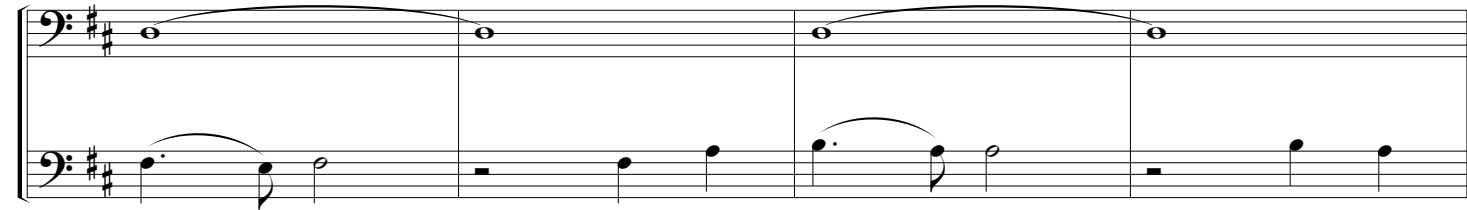
INTRO

Cello / Bs.

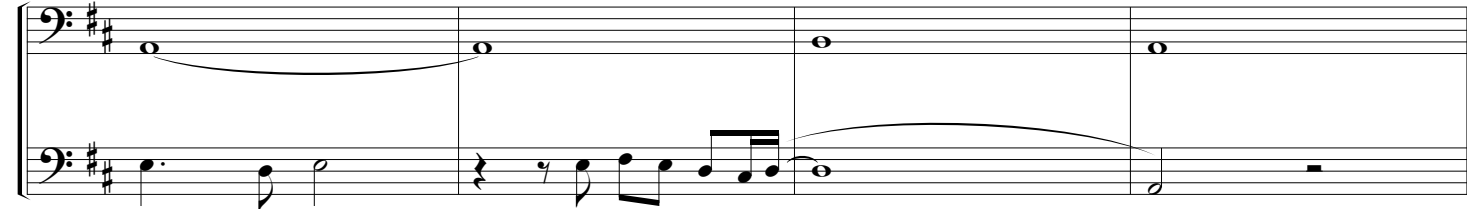
Melody



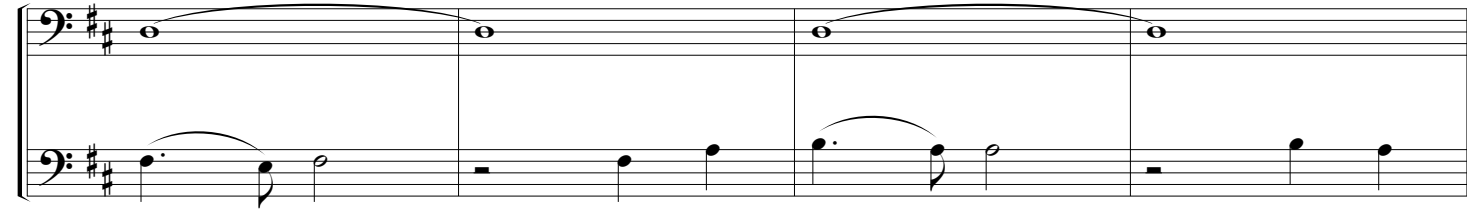
VERSE



5



9



13



17

871 - Jesus, All for Jesus - Cello / Bass - 2 of 4

CHORUS

First system of the Chorus, measures 21-24. The music is in G major (one sharp) and 4/4 time. The bass line features a half-note melody in the right hand and a more active line in the left hand, including eighth and quarter notes. The treble line has a long, sustained half-note melody in the right hand and a half-note melody in the left hand.

21

Second system of the Chorus, measures 25-28. The music continues with the same melodic themes. The bass line has more movement, including eighth and quarter notes. The treble line remains mostly sustained, with a few eighth notes in the left hand.

25

Third system of the Chorus, measures 29-32. The music continues with the same melodic themes. The bass line has more movement, including eighth and quarter notes. The treble line remains mostly sustained, with a few eighth notes in the left hand.

29

2nd time to Coda ☪

Fourth system of the Chorus, measures 33-36. The music continues with the same melodic themes. The bass line has more movement, including eighth and quarter notes. The treble line remains mostly sustained, with a few eighth notes in the left hand.

33

VERSE

First system of the Verse, measures 37-40. The music is in G major (one sharp) and 4/4 time. The bass line features a half-note melody in the right hand and a more active line in the left hand, including eighth and quarter notes. The treble line has a long, sustained half-note melody in the right hand and a half-note melody in the left hand.

37

871 - Jesus, All for Jesus - Cello / Bass - 3 of 4

41

Measures 41-44 of the Cello/Bass part. The key signature is two sharps (F# and C#). The treble staff contains whole rests for measures 41-43 and a half note G4 in measure 44. The bass staff contains a half note F#3 in measure 41, a half note E3 in measure 42, a quarter rest in measure 43, and a half note D3 in measure 44. A slur connects the notes in measures 42 and 43.

45

Measures 45-48 of the Cello/Bass part. The treble staff contains a whole note G4 in measure 45, a whole note F#4 in measure 46, a whole note E4 in measure 47, and a whole note D4 in measure 48. The bass staff contains a half note F#3 in measure 45, a half note E3 in measure 46, a quarter rest in measure 47, and a half note D3 in measure 48. A slur connects the notes in measures 46 and 47.

49

Measures 49-52 of the Cello/Bass part. The treble staff contains a whole note G4 in measure 49, a whole note F#4 in measure 50, a whole note E4 in measure 51, and a whole note D4 in measure 52. The bass staff contains a half note F#3 in measure 49, a half note E3 in measure 50, a quarter rest in measure 51, and a half note D3 in measure 52. A slur connects the notes in measures 50 and 51.

CHORUS

53

Measures 53-56 of the Cello/Bass part. The treble staff contains a whole note G4 in measure 53, a whole note F#4 in measure 54, a whole note E4 in measure 55, and a whole note D4 in measure 56. The bass staff contains a half note F#3 in measure 53, a half note E3 in measure 54, a quarter rest in measure 55, and a half note D3 in measure 56. A slur connects the notes in measures 54 and 55.

57

Measures 57-60 of the Cello/Bass part. The treble staff contains a whole note G4 in measure 57, a whole note F#4 in measure 58, a whole note E4 in measure 59, and a whole note D4 in measure 60. The bass staff contains a half note F#3 in measure 57, a half note E3 in measure 58, a quarter rest in measure 59, and a half note D3 in measure 60. A slur connects the notes in measures 58 and 59.

871 - Jesus, All for Jesus - Cello / Bass - 4 of 4

61

D.S. al Coda

65

⊕ CODA

69

72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

B $\flat$ Clarinet 1 & 2

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

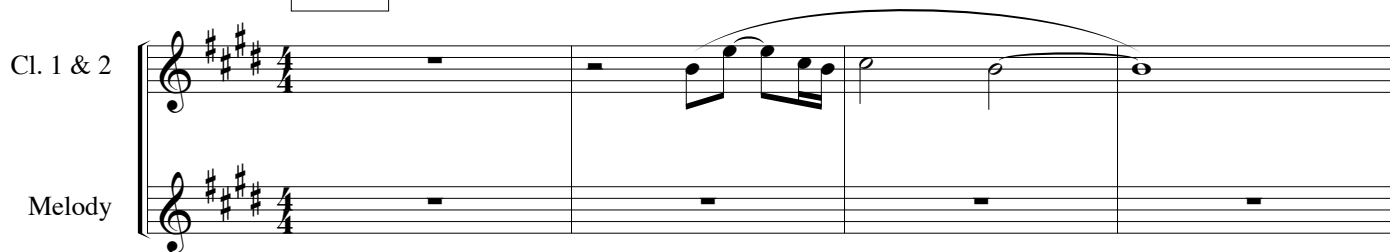
Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

Cl. 1 & 2

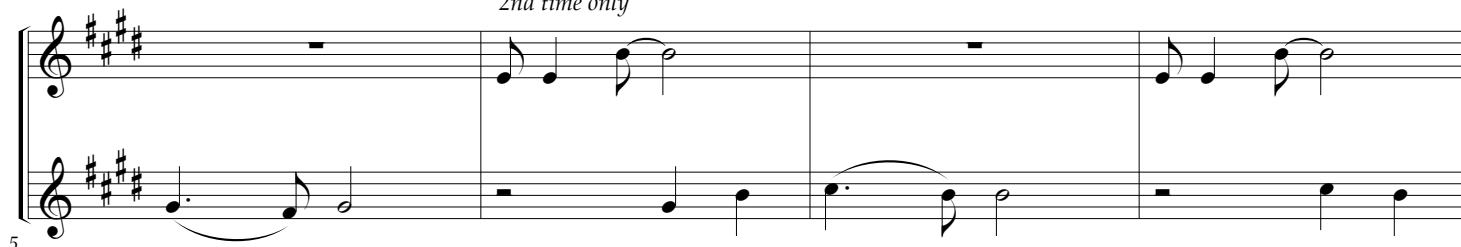
Melody



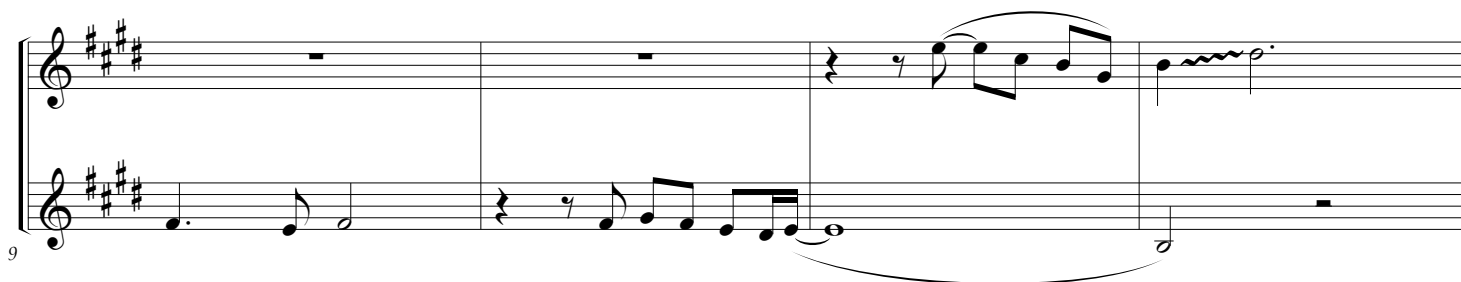
VERSE

2nd time only

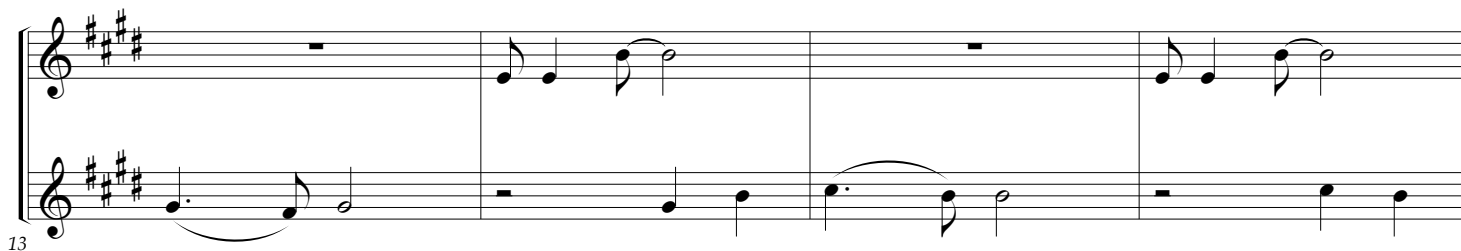
5



9



13



play every time

17



871 - Jesus, All for Jesus - B $\flat$ Clarinet 1 & 2 - 2 of 4

§ CHORUS

21

Measures 21-24 of the Chorus. The music is in G major (one sharp) and 4/4 time. The melody is in the right hand, and the bass line is in the left hand. Measure 21: Right hand has a half note G4, a half note A4, and a half note B4. Left hand has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 22: Right hand has a half note C5, a half note D5, and a half note E5. Left hand has a quarter note C3, a quarter note D3, and a quarter note E3. Measure 23: Right hand has a half note F#5, a half note G5, and a half note A5. Left hand has a quarter note F#3, a quarter note G3, and a quarter note A3. Measure 24: Right hand has a half note B5, a half note C6, and a half note D6. Left hand has a quarter note B3, a quarter note C4, and a quarter note D4.

25

Measures 25-28 of the Chorus. Measure 25: Right hand has a half note E5, a half note F#5, and a half note G5. Left hand has a quarter note E3, a quarter note F#3, and a quarter note G3. Measure 26: Right hand has a half note A5, a half note B5, and a half note C6. Left hand has a quarter note A3, a quarter note B3, and a quarter note C4. Measure 27: Right hand has a half note D6, a half note E6, and a half note F#6. Left hand has a quarter note D4, a quarter note E4, and a quarter note F#4. Measure 28: Right hand has a half note G6, a half note A6, and a half note B6. Left hand has a quarter note G4, a quarter note A4, and a quarter note B4.

29

Measures 29-32 of the Chorus. Measure 29: Right hand has a half note C7, a half note D7, and a half note E7. Left hand has a quarter note C5, a quarter note D5, and a quarter note E5. Measure 30: Right hand has a half note F#7, a half note G7, and a half note A7. Left hand has a quarter note F#5, a quarter note G5, and a quarter note A5. Measure 31: Right hand has a half note B7, a half note C8, and a half note D8. Left hand has a quarter note B5, a quarter note C6, and a quarter note D6. Measure 32: Right hand has a half note E8, a half note F#8, and a half note G8. Left hand has a quarter note E6, a quarter note F#6, and a quarter note G6.

2nd time to Coda ⊕

33

Measures 33-36 of the Chorus. Measure 33: Right hand has a half note A7, a half note B7, and a half note C8. Left hand has a quarter note A6, a quarter note B6, and a quarter note C7. Measure 34: Right hand has a half note D8, a half note E8, and a half note F#8. Left hand has a quarter note D7, a quarter note E7, and a quarter note F#7. Measure 35: Right hand has a half note G8, a half note A8, and a half note B8. Left hand has a quarter note G7, a quarter note A7, and a quarter note B7. Measure 36: Right hand has a half note C9, a half note D9, and a half note E9. Left hand has a quarter note C8, a quarter note D8, and a quarter note E8.

VERSE

37

Measures 37-40 of the Verse. Measure 37: Right hand has a half note F#8, a half note G8, and a half note A8. Left hand has a quarter note F#7, a quarter note G7, and a quarter note A7. Measure 38: Right hand has a half note B8, a half note C9, and a half note D9. Left hand has a quarter note B7, a quarter note C8, and a quarter note D8. Measure 39: Right hand has a half note E9, a half note F#9, and a half note G9. Left hand has a quarter note E8, a quarter note F#8, and a quarter note G8. Measure 40: Right hand has a half note A9, a half note B9, and a half note C10. Left hand has a quarter note A8, a quarter note B8, and a quarter note C9.

871 - Jesus, All for Jesus - B $\flat$ Clarinet 1 & 2 - 3 of 4

41

Musical notation for measures 41-44. The key signature is three sharps (F#, C#, G#). The melody in the lower staff begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers measures 42-44, containing eighth notes G4, A4, B4, and C5, followed by a quarter note B4. The upper staff has whole rests for all four measures.

45

Musical notation for measures 45-48. The key signature is three sharps (F#, C#, G#). The melody in the lower staff continues with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers measures 46-48, containing eighth notes G4, A4, B4, and C5, followed by a quarter note B4. The upper staff has whole rests for all four measures.

49

Musical notation for measures 49-52. The key signature is three sharps (F#, C#, G#). The melody in the lower staff continues with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers measures 50-52, containing eighth notes G4, A4, B4, and C5, followed by a quarter note B4. The upper staff has whole rests for all four measures.

CHORUS

53

Musical notation for measures 53-56. The key signature is three sharps (F#, C#, G#). The melody in the lower staff begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers measures 54-56, containing eighth notes G4, A4, B4, and C5, followed by a quarter note B4. The upper staff has whole rests for all four measures.

57

Musical notation for measures 57-60. The key signature is three sharps (F#, C#, G#). The melody in the lower staff continues with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers measures 58-60, containing eighth notes G4, A4, B4, and C5, followed by a quarter note B4. The upper staff has whole rests for all four measures.

871 - Jesus, All for Jesus - B $\flat$ Clarinet 1 & 2 - 4 of 4

61

D.S. al Coda

65

⊕ CODA

69

72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

B $\flat$ Clarinet 3

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

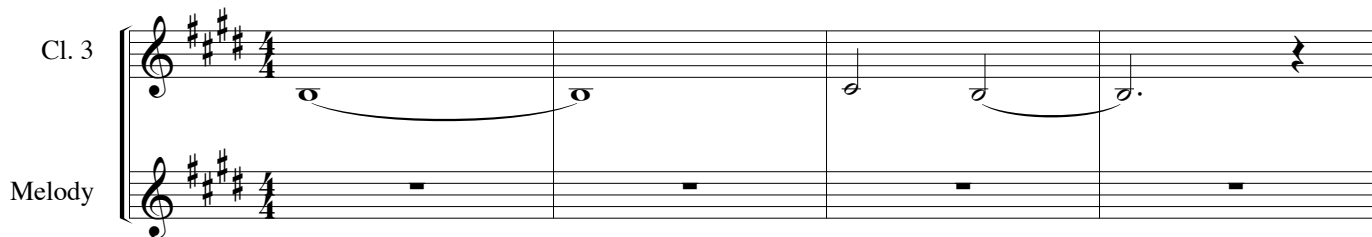
Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

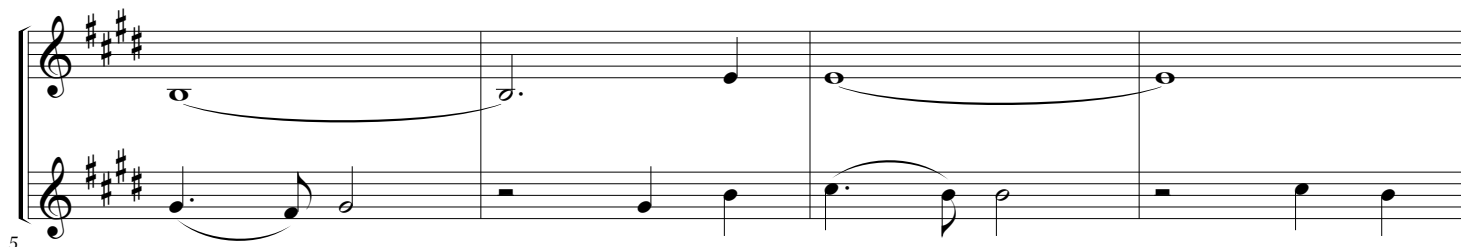
Cl. 3

Melody

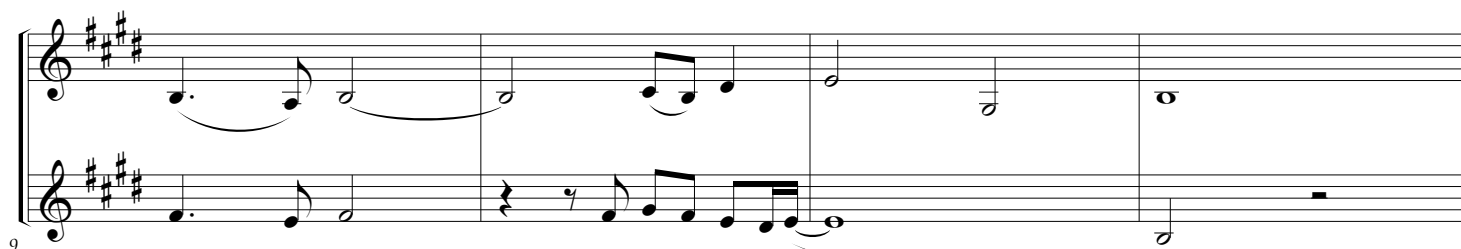


VERSE

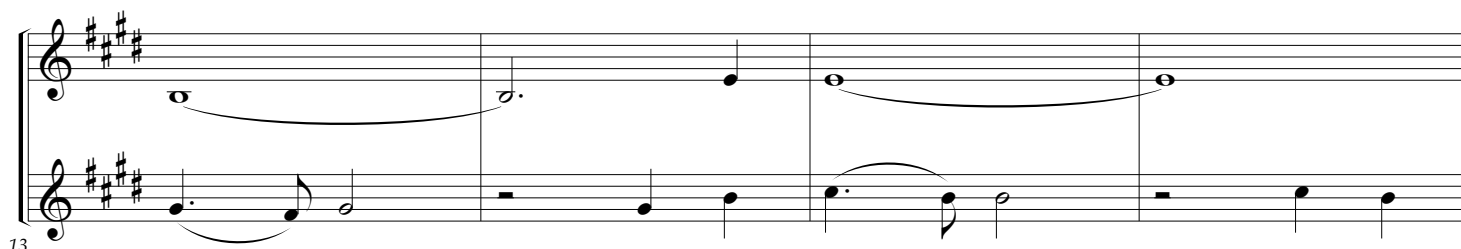
5



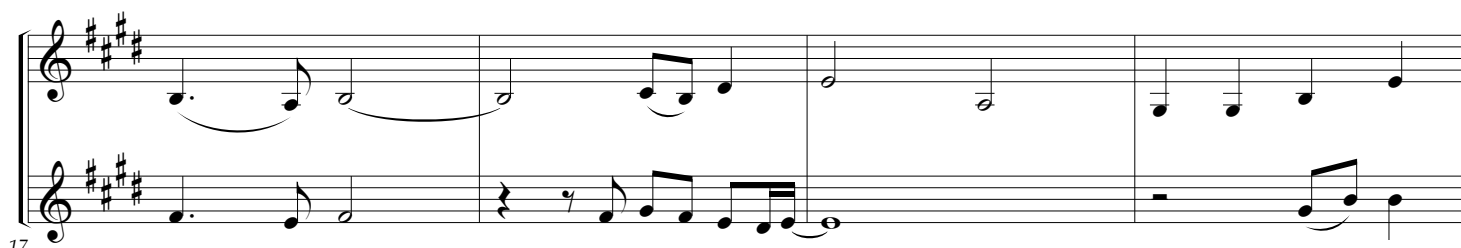
9



13



17



871 - Jesus, All for Jesus - B $\flat$ Clarinet 3 - 2 of 4

CHORUS

21

Measures 21-24 of the Chorus. The key signature is three sharps (F#, C#, G#). The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with a half note G4. The bass line in the bass clef consists of quarter notes G3, A3, B3, and C4, with a half note G3. The melody and bass line are connected by a slur across measures 21 and 22.

25

Measures 25-28 of the Chorus. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with a half note G4. The bass line in the bass clef consists of quarter notes G3, A3, B3, and C4, with a half note G3. The melody and bass line are connected by a slur across measures 25 and 26.

29

Measures 29-32 of the Chorus. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with a half note G4. The bass line in the bass clef consists of quarter notes G3, A3, B3, and C4, with a half note G3. The melody and bass line are connected by a slur across measures 29 and 30.

2nd time to Coda ⊕

33

Measures 33-36 of the Chorus. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with a half note G4. The bass line in the bass clef consists of quarter notes G3, A3, B3, and C4, with a half note G3. The melody and bass line are connected by a slur across measures 33 and 34.

VERSE

37

Measures 37-40 of the Verse. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with a half note G4. The bass line in the bass clef consists of quarter notes G3, A3, B3, and C4, with a half note G3. The melody and bass line are connected by a slur across measures 37 and 38.

871 - Jesus, All for Jesus - B $\flat$ Clarinet 3 - 3 of 4

41

45

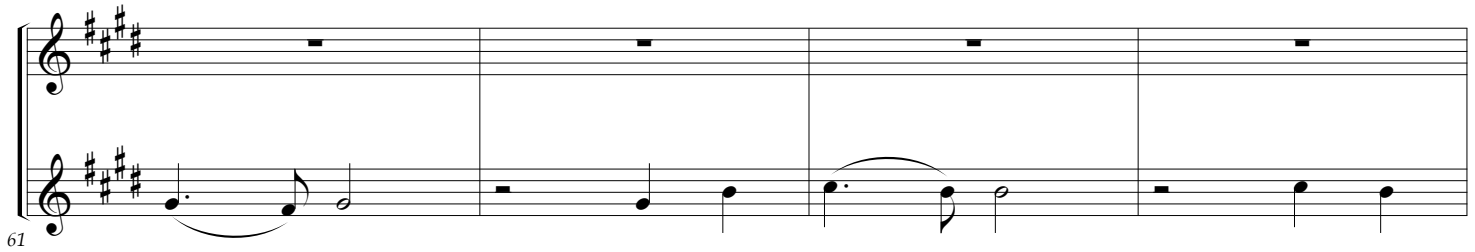
49

CHORUS

53

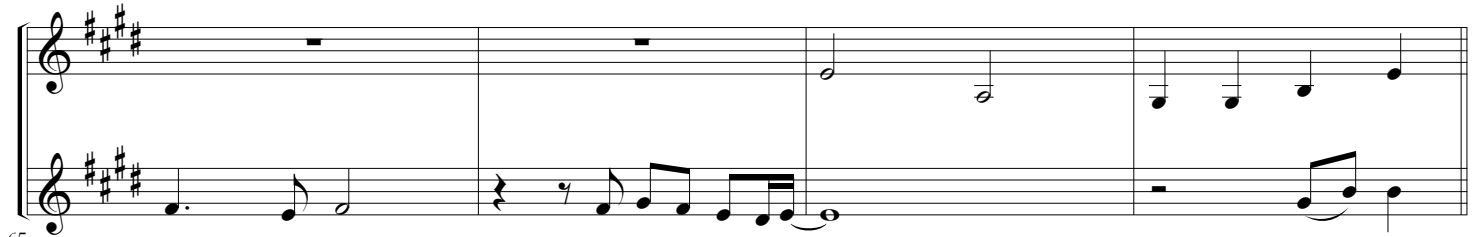
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871 - Jesus, All for Jesus - B $\flat$ Clarinet 3 - 4 of 4



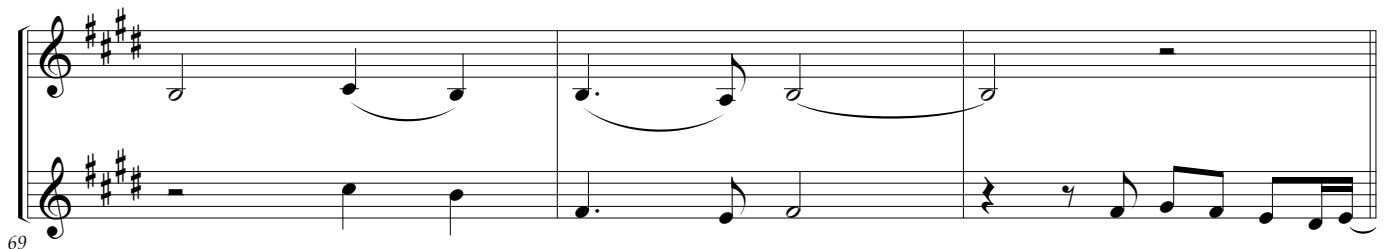
61

D.S. al Coda

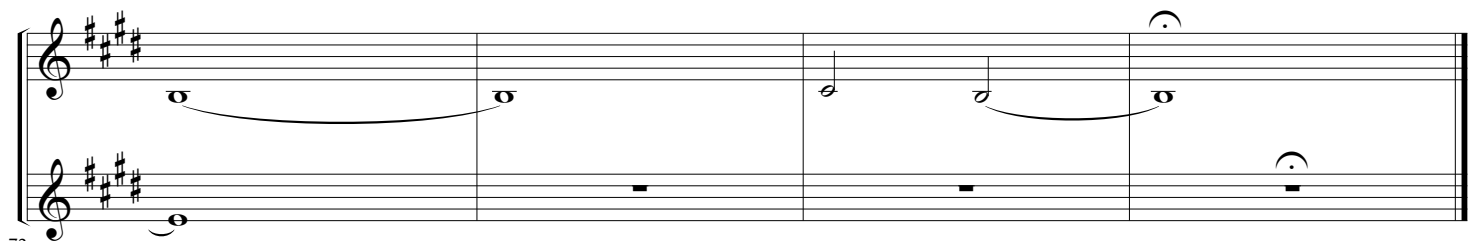


65

⊕ CODA



69



72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

Flute 1 / Oboe (Flute 2)

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

Fl. 1 / Ob. (Fl. 2)

Melody

Musical notation for the Intro section, measures 1-4. The top staff (Fl. 1 / Ob. (Fl. 2)) shows a melodic line starting in measure 3 with a series of eighth notes and a half note, followed by a whole note chord in measure 4. The bottom staff (Melody) is empty.

VERSE

2nd time only

Musical notation for the Verse section, measures 5-8. The top staff (Fl. 1 / Ob. (Fl. 2)) shows a melodic line starting in measure 6 with a half note and a quarter note, followed by a half note and a quarter note in measure 7, and a half note and a quarter note in measure 8. The bottom staff (Melody) shows a harmonic line starting in measure 5 with a half note and a quarter note, followed by a half note and a quarter note in measure 6, and a half note and a quarter note in measure 7, and a half note and a quarter note in measure 8.

Musical notation for the Verse section, measures 9-12. The top staff (Fl. 1 / Ob. (Fl. 2)) shows a melodic line starting in measure 9 with a half note and a quarter note, followed by a half note and a quarter note in measure 10, and a half note and a quarter note in measure 11, and a half note and a quarter note in measure 12. The bottom staff (Melody) shows a harmonic line starting in measure 9 with a half note and a quarter note, followed by a half note and a quarter note in measure 10, and a half note and a quarter note in measure 11, and a half note and a quarter note in measure 12.

Musical notation for the Verse section, measures 13-16. The top staff (Fl. 1 / Ob. (Fl. 2)) shows a melodic line starting in measure 13 with a half note and a quarter note, followed by a half note and a quarter note in measure 14, and a half note and a quarter note in measure 15, and a half note and a quarter note in measure 16. The bottom staff (Melody) shows a harmonic line starting in measure 13 with a half note and a quarter note, followed by a half note and a quarter note in measure 14, and a half note and a quarter note in measure 15, and a half note and a quarter note in measure 16.

play every time

Musical notation for the Verse section, measures 17-20. The top staff (Fl. 1 / Ob. (Fl. 2)) shows a melodic line starting in measure 17 with a half note and a quarter note, followed by a half note and a quarter note in measure 18, and a half note and a quarter note in measure 19, and a half note and a quarter note in measure 20. The bottom staff (Melody) shows a harmonic line starting in measure 17 with a half note and a quarter note, followed by a half note and a quarter note in measure 18, and a half note and a quarter note in measure 19, and a half note and a quarter note in measure 20.

871 - Jesus, All for Jesus - Flute 1 / Oboe (Flute 2) - 2 of 4

CHORUS

21

25

29

2nd time to Coda ⊕

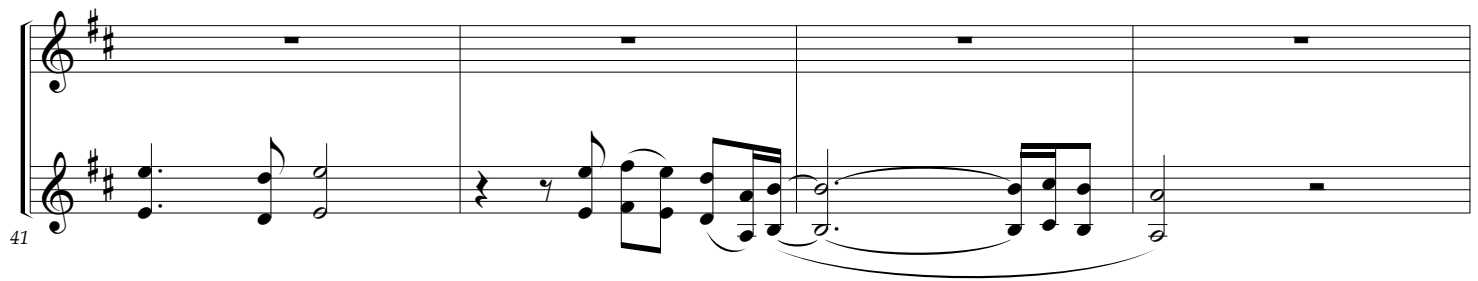
33

VERSE

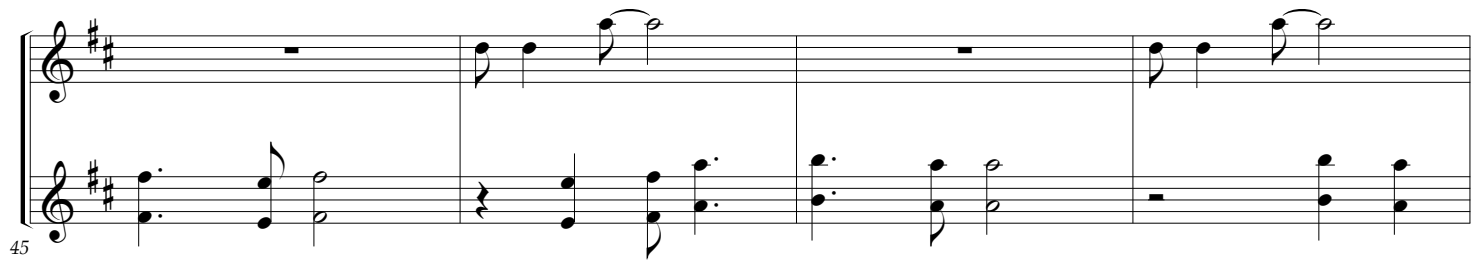
37

871 - Jesus, All for Jesus - Flute 1 / Oboe (Flute 2) - 3 of 4

41



45

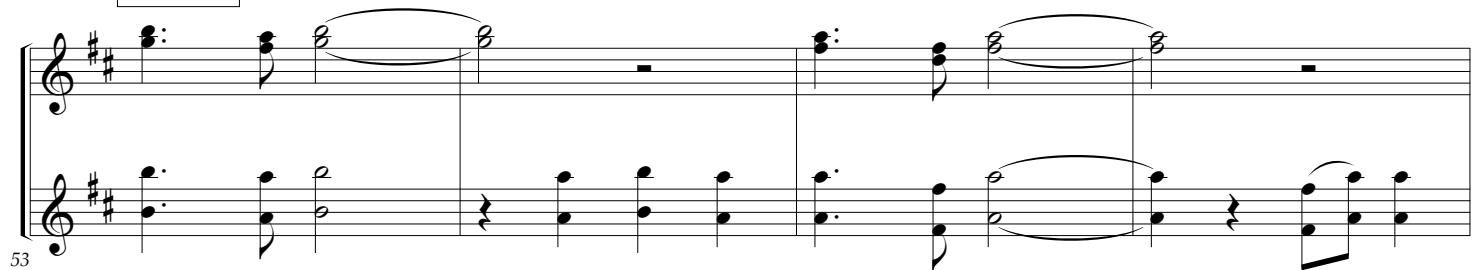


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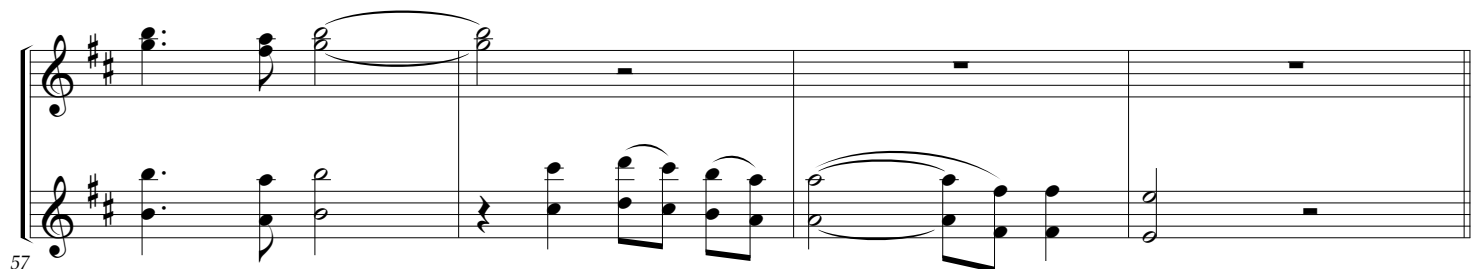


CHORUS

53



57



871 - Jesus, All for Jesus - Flute 1 / Oboe (Flute 2) - 4 of 4

61

D.S. al Coda

65

⊕ CODA

69

72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

Arranged by Lura Foster

Orchestrated by Dave Williamson

$\text{♩} = 78$
INTRO

Vocals

Piano

Flute 1 / Oboe (Flute 2)

B♭ Clarinet 1 & 2

Bassoon (B♭ Bass Clarinet)

E♭ Alto Saxophone 1 & 2

B♭ Tenor Saxophone (Baritone T.C.)

B♭ Trumpet 1

B♭ Trumpet 2 & 3

F Horn 1 & 2

Trombone 1 & 2

Trombone 3 / Tuba

Percussion 1

Triangle

Djembe throughout

Timpani / Percussion 2

Violin 1 & 2

Viola

Cello / Bass

1 2 3 4

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871 - Jesus, All for Jesus - 2 of 20

VERSE

Parts

Voc. 1. Je - sus, all for Je - sus; All I

Pno. D A D D G D D G D D

Fl. 1 / Ob. (Fl. 2) 2nd time only

Cl. 1 & 2 2nd time only

Bsn. (Bass Cl.) 2nd time only

Alto Sax. 1 & 2 2nd time only

Ten. Sax. (Bari. T.C.) 2nd time only

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2 2nd time only

Trb. 1 & 2 2nd time only

Trb. 3 / Tuba 2nd time only

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

5

6

7

8

871 - Jesus, All for Jesus - 3 of 20

Voc. am and have and ev - er hope to be.

Pno. A B m A

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1 Mark Tree

Tim. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

9 10 11 12

871 - Jesus, All for Jesus - 4 of 20

Voc. Je - sus, all for Je - sus; All I

Pno. D A D G D D G D

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

The musical score is arranged in a standard orchestral format. The vocal part is at the top, with lyrics 'Je - sus, all for Je - sus; All I'. The piano accompaniment follows, with chord markings D, A D, G D, and D G D. The woodwind section includes Flute 1/Oboe, Clarinets 1 & 2, Bassoon, Alto Saxophones 1 & 2, and Tenor Saxophone. The brass section includes Trumpets 1, 2 & 3, Horns 1 & 2, Trombones 1 & 2, and Trombone 3/Tuba. The percussion section includes Percussion 1 and Timpani/Percussion 2. The string section includes Violins 1 & 2, Viola, and Cello/Bass. The score spans measures 13 to 16, with measure numbers 13, 14, 15, and 16 printed at the bottom.

13

14

15

16

871 - Jesus, All for Jesus - 5 of 20

Voc. am and have and ev - er hope to be.

Pno. A G A D G

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

play every time

play every time

play every time

871 - Jesus, All for Jesus - 6 of 20

CHORUS

Soloist ad libs.

Voc. For it's on - ly in Your will that

Pno. D D F# G D G

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2 *play every time*

Ten. Sax. (Bari. T.C.) *play every time*

Tpt. 1

Tpt. 2 & 3 *play every time*

Horn 1 & 2 *play every time*

Trb. 1 & 2 *play every time*

Trb. 3 / Tuba *play every time*

Perc. 1 *Sus. Cym.*

Timpani / Perc. 2 *Timpani*

Vln. 1 & 2

Vla.

Cello / Bs.

20

21

22

871 - Jesus, All for Jesus - 7 of 20

Voc. I am free. For it's on - ly in Your will that

Pno. D D F# G D G

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

23 24 25 26

871 - Jesus, All for Jesus - 8 of 20

Voc. I am free. Je - sus, all for

Pno. D A D $\frac{A}{D}$ D

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

27

28

29

30

871 - Jesus, All for Jesus - 9 of 20

Voc. Je - sus; All I am and have and ev - er hope to be.

Pno. G D D G D A G A

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

31 32 33 34

871 - Jesus, All for Jesus - 10 of 20

2nd time to Coda ☺

VERSE

Voc. 2. All of my am - bi - tions,

Pno. D D A D A D

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

35

36

37

38

871 - Jesus, All for Jesus - 11 of 20

Voc. hopes and plans, I sur - ren - der these in - to Your hands.

Pno. $\frac{G}{D}$ D $\frac{G}{D}$ D A

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Tim. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

39

40

41

42

871 - Jesus, All for Jesus - 12 of 20

Voc. All of my am - bi - tions,

Pno. B m A D $\overset{A}{D}$ D

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

43 44 45 46

871 - Jesus, All for Jesus - 13 of 20

Voc. hopes and plans, I sur - ren - der these in - to Your hands.

Pno. $\frac{G}{D}$ D $\frac{G}{D}$ D A $\frac{G}{A}$

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

47

48

49

50

871 - Jesus, All for Jesus - 14 of 20

CHORUS

Voc. For it's on - ly in

Pno. D D F# G D G

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1 S.C.

Timp. / Perc. 2 Timp.

Vln. 1 & 2

Vla.

Cello / Bs.

871 - Jesus, All for Jesus - 15 of 20

Voc. Your will that I am free. For it's on - ly in

Pno. G D D F# G D G

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

54 55 56 57

871 - Jesus, All for Jesus - 16 of 20

Voc. Your will that I am free. Je - sus,

Pno. D A N.C.

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

The musical score is arranged in a standard orchestral format. The vocal part is at the top, with lyrics 'Your will that I am free. Je - sus,'. The piano accompaniment follows, with chords labeled 'D', 'A', and 'N.C.' (Natural Chord). The woodwind section includes Flute 1/Oboe, Clarinets 1 & 2, Bassoon/Bass Clarinet, Alto Saxophones 1 & 2, and Tenor Saxophone/Bariitone/Tenor Contrabass. The brass section includes Trumpets 1, 2 & 3, Horns 1 & 2, Trombones 1 & 2, and Trombone 3/Tuba. The percussion section includes Percussion 1 and Timpani/Percussion 2. The string section includes Violins 1 & 2, Viola, and Cello/Bass. The score spans measures 58 to 61, with measure numbers 58, 59, 60, and 61 indicated at the bottom.

58

59

60

61

871 - Jesus, All for Jesus - 17 of 20

Voc. all for Je - sus; All I am and have

Pno.

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

The musical score is arranged in a system with multiple staves. The vocal part (Voc.) is at the top, with lyrics 'all for Je - sus; All I am and have'. Below it is the piano (Pno.) part. The woodwind section includes Fl. 1 / Ob. (Fl. 2), Cl. 1 & 2, Bssn. (Bass Cl.), Alto Sax. 1 & 2, and Ten. Sax. (Bari. T.C.). The brass section includes Tpt. 1, Tpt. 2 & 3, Horn 1 & 2, Trb. 1 & 2, and Trb. 3 / Tuba. The percussion section includes Perc. 1 and Timp. / Perc. 2. The string section includes Vln. 1 & 2, Vla., and Cello / Bs. The score is divided into measures 62, 63, 64, and 65.

62

63

64

65

871 - Jesus, All for Jesus - 18 of 20

D.S. al Coda

Voc. and ev - er hope to be. For it's

Pno. D G D D F#

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

66

67

68

871 - Jesus, All for Jesus - 19 of 20

⊕ CODA

Voc. All I am and have and ev - er hope to be.

Pno. D G D D A

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

⊕ CODA

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1 Bells

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

871 - Jesus, All for Jesus - 20 of 20

Voc.

Pno.

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

D

G

D

Tri.

M.T.

72

73

74

75

Harp

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK
Arranged by Jeff Bennett

INTRO

871 - Jesus, All for Jesus - Harp - 2 of 6

13

17

CHORUS

D Scale gliss.

21

25

871 - Jesus, All for Jesus - Harp - 3 of 6

Measures 29-32 of the harp part. The key signature is two sharps (F# and C#). The melody in the treble clef consists of quarter notes, half notes, and a dotted half note. The piano accompaniment in the grand staff (treble and bass clefs) consists of whole rests in all four staves.

29

2nd time to Coda ☪

Measures 33-36 of the harp part. The key signature is two sharps. Measures 33-34 contain the melody and piano accompaniment. Measures 35-36 are marked with a Coda symbol (☪) and contain whole rests in all staves.

33

VERSE

Measures 37-40 of the harp part, labeled as the VERSE. The key signature is two sharps. The melody in the treble clef is identical to the first system. The piano accompaniment in the grand staff consists of whole rests in all four staves.

37

Measures 41-44 of the harp part. The key signature is two sharps. Measures 41-42 contain the melody and piano accompaniment. Measures 43-44 contain a Coda symbol (☪) and piano accompaniment in the bass clef.

41

871 - Jesus, All for Jesus - Harp - 4 of 6

A musical score for the song 'The Rose Tree'. It features three staves: a single treble staff for the melody and a grand staff (treble and bass) for the accompaniment. The key signature is D major (two sharps). The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment is a simple harmonic support, with the right hand playing a steady eighth-note pattern and the left hand providing a bass line. The score is divided into four measures.

45

The musical score for 'D Scale gliss.' is written for a single melodic line. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts on a quarter note D4, followed by an eighth note E4, and then a quarter note F#4. This is followed by a quarter rest, then an eighth note G4, an eighth note A4, a quarter note B4, and a quarter note C#5. The melody then has a quarter rest, followed by a quarter note D5, an eighth note E5, and a quarter note F#5. The piece concludes with a final quarter note D5. The title 'D Scale gliss.' is written above the staff.

49

CHORUS

A musical score for the song 'The Rose Tree'. The score is written for three parts: a single treble clef part and a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The melody in the treble part consists of the following notes: D4 (quarter), E4 (quarter), F#4 (half), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (half), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half), E4 (quarter), D4 (half). The grand staff part consists of whole rests in both the treble and bass staves for all four measures.

53

57

57

871 - Jesus, All for Jesus - Harp - 5 of 6

61

D.S. al Coda

65

⊕ CODA

69

73

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

F Horn 1 & 2

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

Horn 1 & 2

Melody

VERSE

2nd time only

5

9

13

play every time

17

871 - Jesus, All for Jesus - F Horn 1 & 2 - 2 of 4

CHORUS

21

First system of musical notation for the Chorus, measures 21-24. The key signature is three sharps (F#, C#, G#). The melody in the upper staff begins with a dotted quarter note, followed by eighth and quarter notes, and includes a half note. The lower staff provides accompaniment with quarter and eighth notes, and a half note.

25

Second system of musical notation for the Chorus, measures 25-28. The melody continues with quarter and eighth notes, and a half note. The lower staff features a half note and quarter notes.

29

Third system of musical notation for the Chorus, measures 29-32. The upper staff has whole notes and rests. The lower staff continues with quarter and eighth notes, and a half note.

2nd time to Coda ⊕

33

Fourth system of musical notation for the Chorus, measures 33-36. The upper staff has whole notes and a wavy line. The lower staff includes a quarter rest, eighth notes, and a half note.

VERSE

37

First system of musical notation for the Verse, measures 37-40. The upper staff has whole notes and rests. The lower staff continues with quarter and eighth notes, and a half note.

871 - Jesus, All for Jesus - F Horn 1 & 2 - 3 of 4

41

Musical notation for measures 41-44. The key signature is three sharps (F#, C#, G#). The top staff has whole rests. The bottom staff contains a melodic line starting on G4, moving through A4, B4, and C5 with various note values and ties.

45

Musical notation for measures 45-48. The top staff has whole rests in measures 45 and 47, and half notes in measures 46 and 48. The bottom staff continues the melodic line from the previous system.

49

Musical notation for measures 49-52. The top staff has whole rests in measures 49 and 51, and half notes in measures 50 and 52. The bottom staff continues the melodic line.

CHORUS

53

Musical notation for measures 53-56. The top staff features a melodic line with eighth and quarter notes. The bottom staff provides a harmonic accompaniment with quarter and eighth notes.

57

Musical notation for measures 57-60. The top staff continues the melodic line. The bottom staff continues the harmonic accompaniment, including a long tie in measure 60.

871 - Jesus, All for Jesus - F Horn 1 & 2 - 4 of 4

61

D.S. al Coda

65

⊕ CODA

69

72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

Lead Sheet

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

INTRO $\bullet = 78$

VERSE

1. Je - sus,

all for Je - sus; All I am and have and ev - er hope to be.

Je - sus, all for Je - sus;

All I am and have and ev - er hope to be. For it's

CHORUS

on - ly in Your will that I am free. For it's on - ly in

Your will that I am free. Je - sus, all for

Je - sus; All I am and have and ev - er hope to be.

VERSE

2. All of my am - bi - tions, hopes and plans, I sur -

2nd time to Coda ☺

871 - Jesus, All for Jesus - Lead Sheet - 2 of 2

ren - der these in - to Your hands. All of my

46 am - bi - tions, hopes and plans, I sur - ren - der these in - to Your hands.

CHORUS

51  D $\frac{D}{F\#}$ G $\frac{D}{G}$ G D

For it's on - ly in Your will that I am free.

56 For it's on - ly in Your will that I am free.

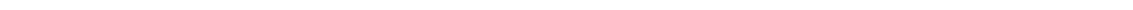
61 N.C. Je - sus, all for Je - sus; All I

D.S. al Coda

65 am and have and ev - er hope to be. For it's

⊕ CODA

69 

72 

Chords Used

D

$\frac{G}{D}$

x x o o o

					●

A

	●	●	●

$\frac{A}{D}$



B m

x



$$\frac{G}{A}$$

G

$\frac{D}{F\sharp}$



$\frac{D}{G}$

D
A

×○○

Organ

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK
Arranged by Jeff Bennett

INTRO

Man. Flutes and Strings, 8', 4'
Ped. Flute 16', 8'
Organ tacet to bar 21

VERSE

5

9

871 - Jesus, All for Jesus - Organ - 2 of 6

Measures 13-16 of the organ score. The right hand features a melodic line with a half note, a quarter note, a half note, and a quarter note, followed by a half note, a quarter note, a half note, and a quarter note. The left hand is silent.

13

Measures 17-20 of the organ score. The right hand features a melodic line with a half note, a quarter note, a half note, and a quarter note, followed by a half note, a quarter note, a half note, and a quarter note. The left hand is silent.

17

CHORUS

Measures 21-24 of the organ score. The right hand features a melodic line with a half note, a quarter note, a half note, and a quarter note, followed by a half note, a quarter note, a half note, and a quarter note. The left hand features a bass line with a half note, a quarter note, a half note, and a quarter note, followed by a half note, a quarter note, a half note, and a quarter note.

21

Measures 25-28 of the organ score. The right hand features a melodic line with a half note, a quarter note, a half note, and a quarter note, followed by a half note, a quarter note, a half note, and a quarter note. The left hand features a bass line with a half note, a quarter note, a half note, and a quarter note, followed by a half note, a quarter note, a half note, and a quarter note.

25

871 - Jesus, All for Jesus - Organ - 3 of 6

29

2nd time to Coda ☩

33

VERSE

37

41

45

871 - Jesus, All for Jesus - Organ - 4 of 6

45

Measures 45-48 of the organ score. The right hand features a melodic line with eighth and quarter notes. The left hand provides a harmonic accompaniment with sustained chords and moving lines in both treble and bass staves.

49

Measures 49-52 of the organ score. The right hand continues the melodic theme. The left hand features prominent sustained chords in the treble and bass staves, with some movement in the bass line.

CHORUS

53

Measures 53-56 of the organ score, beginning the chorus. The right hand has a more active melodic line. The left hand accompaniment includes sustained chords and moving lines in both staves.

57

Measures 57-60 of the organ score. The right hand continues the chorus melody. The left hand accompaniment features sustained chords and moving lines in both staves.

871 - Jesus, All for Jesus - Organ - 5 of 6

Measures 61-64 of the organ score. The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a quarter rest, a half note, a quarter note, and a half note. The left hand is silent throughout these measures.

61

D.S. al Coda

Measures 65-68 of the organ score. The right hand continues the melodic line with a quarter note, a quarter rest, and a half note. The left hand enters in measure 65 with a half note, followed by a half note and a half note in measure 66. In measure 67, the left hand plays a half note and a half note, and in measure 68, it plays a half note and a half note.

65

⊕ CODA

Measures 69-72 of the organ score. The right hand continues the melodic line with a half note, a quarter note, and a half note. The left hand plays a half note and a half note in measure 69, followed by a half note and a half note in measure 70. In measure 71, the left hand plays a half note and a half note, and in measure 72, it plays a half note and a half note.

69

Measures 73-76 of the organ score. The right hand is silent throughout these measures. The left hand plays a half note and a half note in measure 73, followed by a half note and a half note in measure 74. In measure 75, the left hand plays a half note and a half note, and in measure 76, it plays a half note and a half note.

73

871 - Jesus, All for Jesus - Organ - 6 of 6

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

Percussion 1 & 2

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

Arranged by Lura Foster
Orchestrated by Dave Williamson

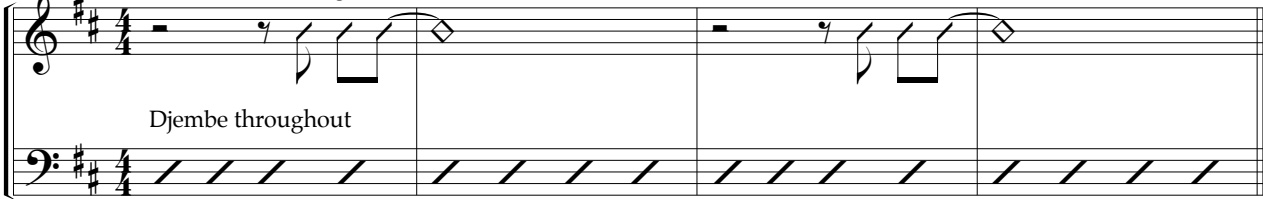
INTRO

Percussion 1

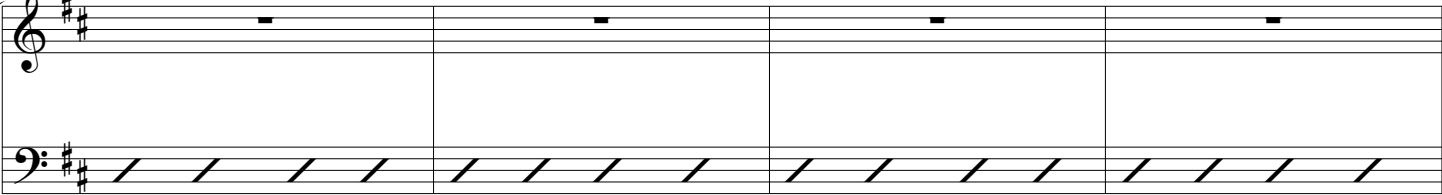
Triangle

Djembe throughout

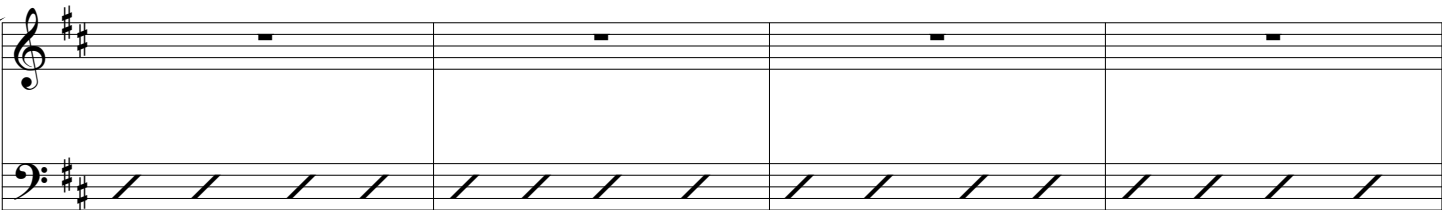
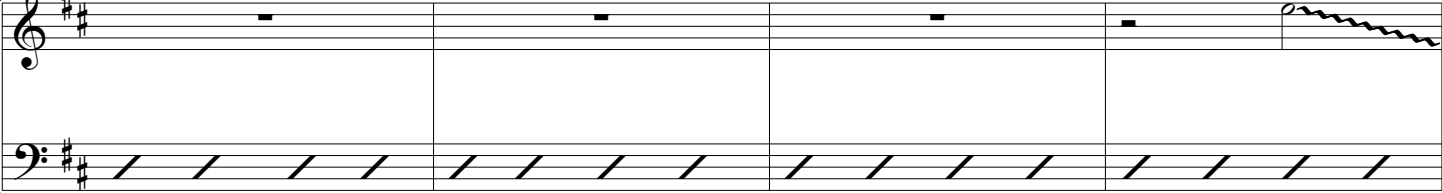
Timpani / Percussion 2



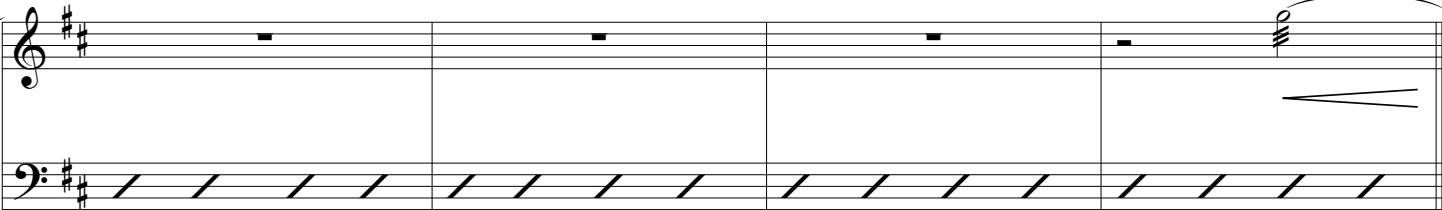
VERSE



Mark Tree



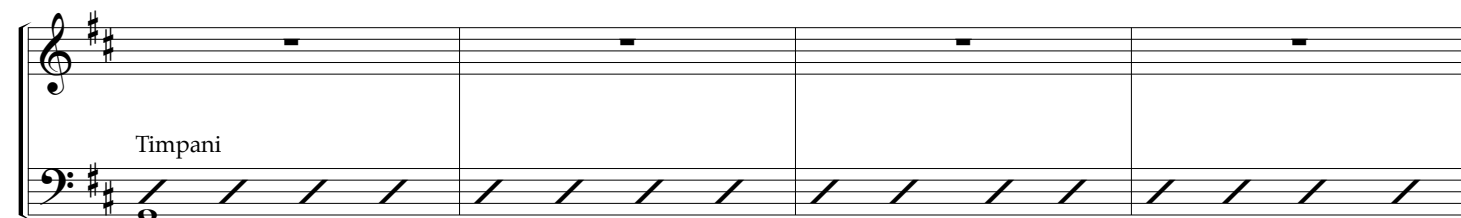
Sus. Cym.



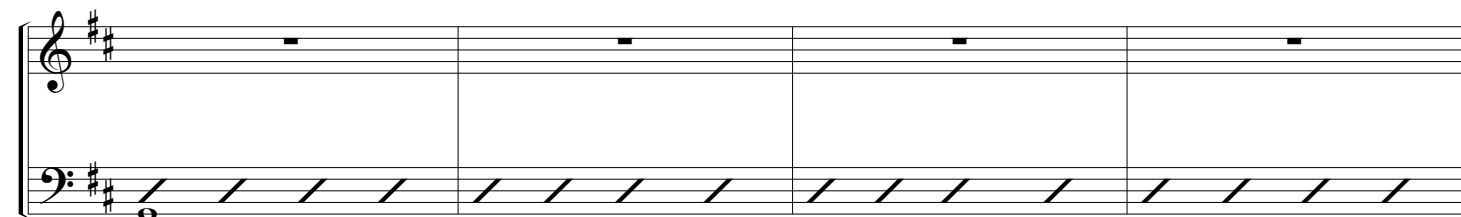
871 - Jesus, All for Jesus - Percussion 1 & 2 - 2 of 4

CHORUS

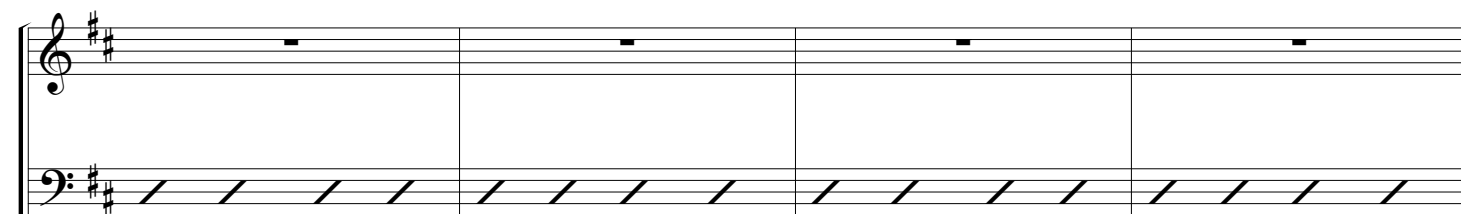
Timpani



21

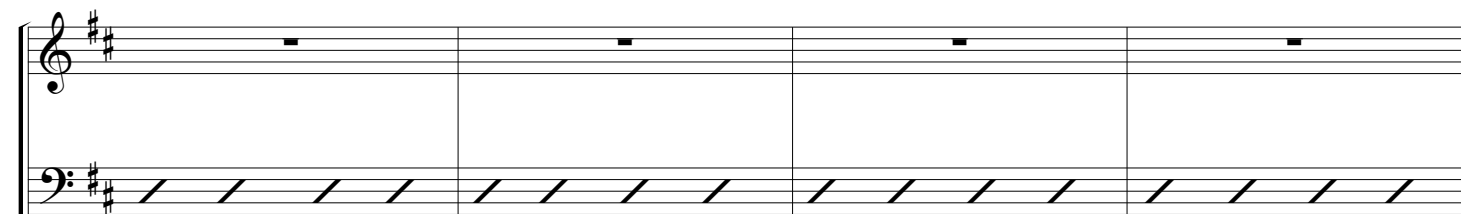


25



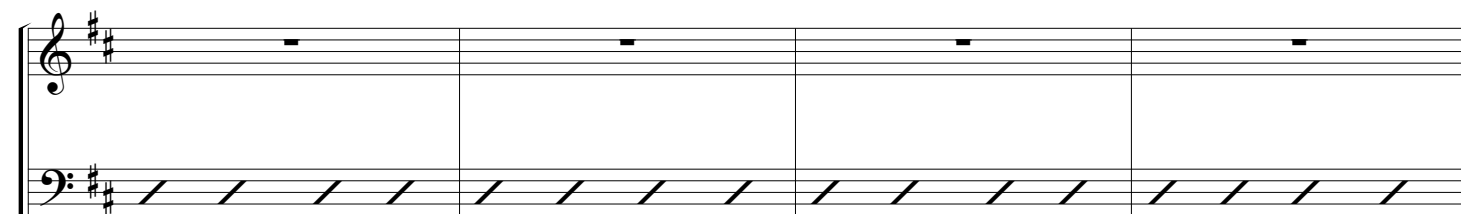
29

2nd time to Coda ⊕



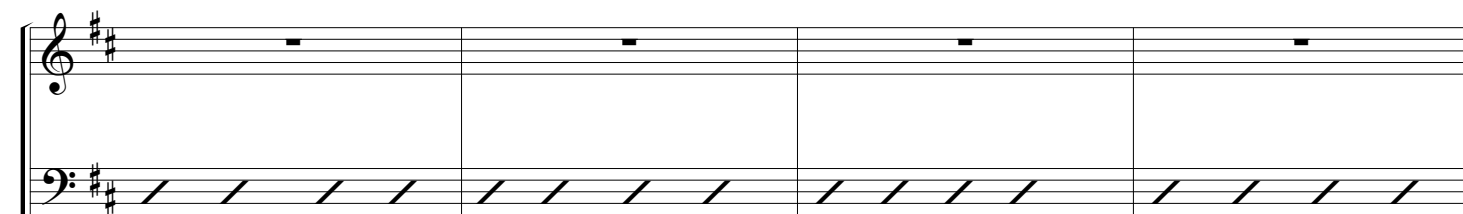
33

VERSE



37

871 - Jesus, All for Jesus - Percussion 1 & 2 - 3 of 4



41

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871 - Jesus, All for Jesus - Percussion 1 & 2 - 4 of 4

61

65

⊕ CODA

69

72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

Piano

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

Arranged by Lura Foster

Piano arranged by Jeff Bennett

♩ = 78

INTRO

The introduction consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains four measures of whole rests. The bottom staff is a bass clef with a key signature of two sharps and a 4/4 time signature. It contains four measures of whole rests. Below the staves, there are four measures of piano accompaniment. The first measure has a D major chord (F#4, C#5, G4) and a D major triad (F#4, C#5, G4) in the bass. The second measure has a D major chord (F#4, C#5, G4) and a D major triad (F#4, C#5, G4) in the bass. The third measure has a D major chord (F#4, C#5, G4) and a D major triad (F#4, C#5, G4) in the bass. The fourth measure has a D major chord (F#4, C#5, G4) and a D major triad (F#4, C#5, G4) in the bass.

VERSE

Parts

The verse consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains four measures of whole notes. The bottom staff is a bass clef with a key signature of two sharps and a 4/4 time signature. It contains four measures of whole notes. Below the staves, there are four measures of piano accompaniment. The first measure has a D major chord (F#4, C#5, G4) and a D major triad (F#4, C#5, G4) in the bass. The second measure has a D major chord (F#4, C#5, G4) and a D major triad (F#4, C#5, G4) in the bass. The third measure has a D major chord (F#4, C#5, G4) and a D major triad (F#4, C#5, G4) in the bass. The fourth measure has a D major chord (F#4, C#5, G4) and a D major triad (F#4, C#5, G4) in the bass.

1. Je - sus, all for Je - sus; All I

871 - Jesus, All for Jesus - Piano - 2 of 7

am and have and ev - er hope to be.

A B m A

9

Je - sus, all for Je - sus; All I

D A/D D G/D D G/D D

13

am and have and ev - er hope to be. For it's

A G/A D G D D/F#

17

Soloist ad libs.

871 - Jesus, All for Jesus - Piano - 3 of 7

CHORUS

on - ly in Your will that I am free. For it's

21

on - ly in Your will that I am free.

25

Je - sus, all for Je - sus; All I

29

871 - Jesus, All for Jesus - Piano - 4 of 7

2nd time to Coda ⊕

am and have and ev - er hope to be.

A $\frac{G}{A}$ D 2nd time to Coda ⊕ $\frac{D}{A}$

33

VERSE

2. All of my am - bi - tions, hopes and plans, I sur -

D $\frac{A}{D}$ D $\frac{G}{D}$ D $\frac{G}{D}$ D

37

ren - der these in - to Your hands.

A Bm A

41

871 - Jesus, All for Jesus - Piano - 5 of 7

45

All of my am - bi - tions, hopes and plans, I sur -

D A/D D G/D D G/D D

49

ren - der these in - to Your hands. For it's

A G/A D D/F#

CHORUS

53

on - ly in Your will that I am free. For it's

G D/G G G D D/F#

871 - Jesus, All for Jesus - Piano - 6 of 7

on - ly in Your will that I am

G D/G G D

57

free. Je - sus, all for

A N.C.

60

Je - sus; All I am and have

63

871 - Jesus, All for Jesus - Piano - 7 of 7

D.S. al Coda

and ev - er hope to be. For it's

D G D D F#

66

⊕ CODA

All I am and have and ev - er hope to be.

⊕ CODA
D G D A

69

D G D

72

Synth String Reduction

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

Intro section, measures 1-4. The music is in G major (one sharp) and 4/4 time. The melody in the treble clef starts on G4, moves to A4, then B4, and is sustained with a slur. The bass line in the bass clef starts on G2, moves to A2, then B2, and is sustained with a slur. The notation includes a repeat sign at the end of measure 4.

VERSE

Verse section, measures 5-8. The melody continues with a slur over measures 5 and 6, then a new phrase in measure 7. The bass line continues with a slur over measures 5 and 6, then a new phrase in measure 7. Measure 8 contains a final chord in the treble and a sustained note in the bass.

5

Verse section, measures 9-12. The melody features a new phrase in measure 9, followed by a sustained note in measure 10, and then a new phrase in measure 11. The bass line continues with a slur over measures 9 and 10, then a new phrase in measure 11. Measure 12 contains a final chord in the treble and a sustained note in the bass.

9

Verse section, measures 13-16. The melody continues with a slur over measures 13 and 14, then a new phrase in measure 15. The bass line continues with a slur over measures 13 and 14, then a new phrase in measure 15. Measure 16 contains a final chord in the treble and a sustained note in the bass.

13

Verse section, measures 17-20. The melody features a new phrase in measure 17, followed by a sustained note in measure 18, and then a new phrase in measure 19. The bass line continues with a slur over measures 17 and 18, then a new phrase in measure 19. Measure 20 contains a final chord in the treble and a sustained note in the bass.

17

871 - Jesus, All for Jesus - Synth String Reduction - 2 of 4

CHORUS

21

Measures 21-24 of the Chorus section. The music is in D major (two sharps) and 4/4 time. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with a half note G4. The bass line in the bass clef consists of a half note D3, a whole note G2, and a half note F#2. There are ties between measures 21 and 22, and 23 and 24.

25

Measures 25-28 of the Chorus section. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with a half note G4. The bass line in the bass clef consists of a half note D3, a whole note G2, and a half note F#2. There are ties between measures 25 and 26, and 27 and 28.

29

Measures 29-32 of the Chorus section. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with a half note G4. The bass line in the bass clef consists of a half note D3, a whole note G2, and a half note F#2. There are ties between measures 29 and 30, and 31 and 32.

2nd time to Coda ⊕

33

Measures 33-36 of the Chorus section. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with a half note G4. The bass line in the bass clef consists of a half note D3, a whole note G2, and a half note F#2. There are ties between measures 33 and 34, and 35 and 36.

VERSE

37

Measures 37-40 of the Verse section. The music is in D major (two sharps) and 4/4 time. The melody in the treble clef consists of a whole note G4. The bass line in the bass clef consists of a whole note D3. There are ties between measures 37 and 38, and 39 and 40.

871 - Jesus, All for Jesus - Synth String Reduction - 3 of 4

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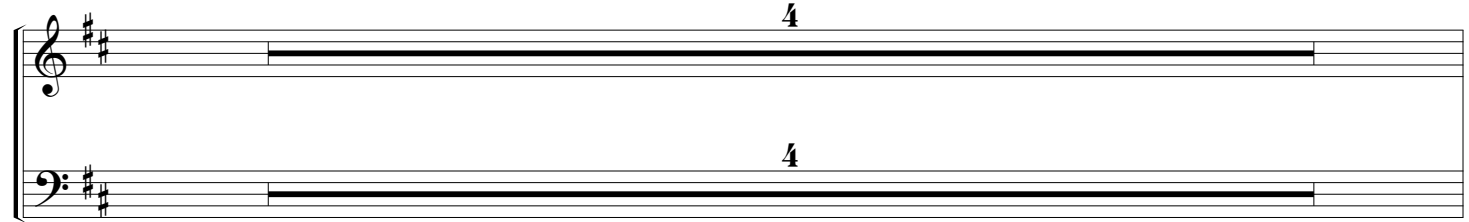
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CHORUS

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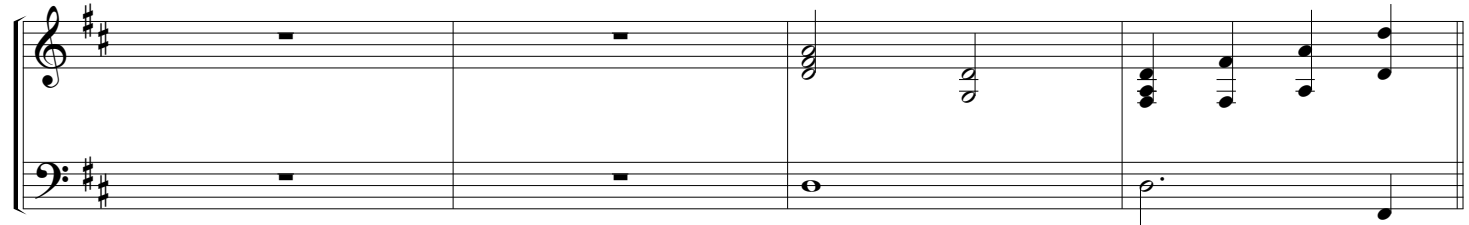
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871 - Jesus, All for Jesus - Synth String Reduction - 4 of 4



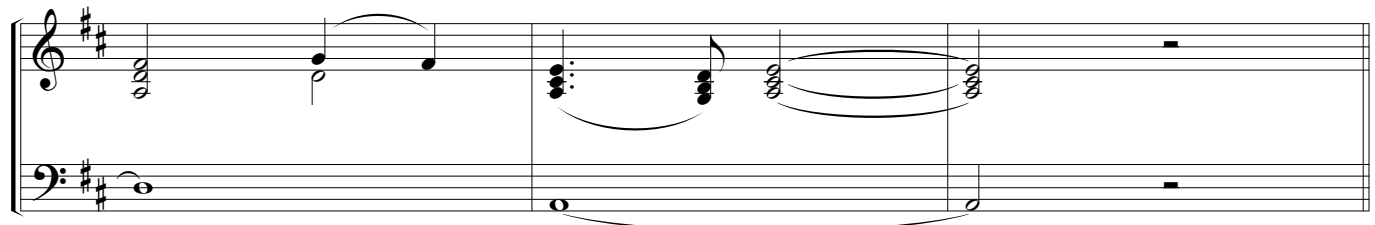
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D.S. al Coda

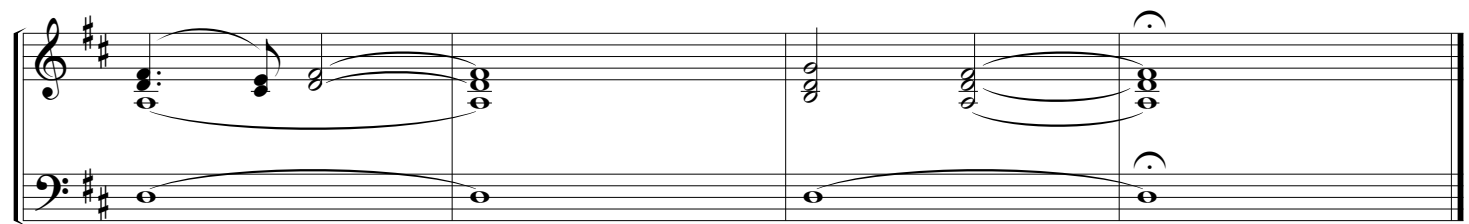


65

⊕ CODA



69



72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

B $\flat$ Tenor Saxophone
(Baritone T.C.)

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

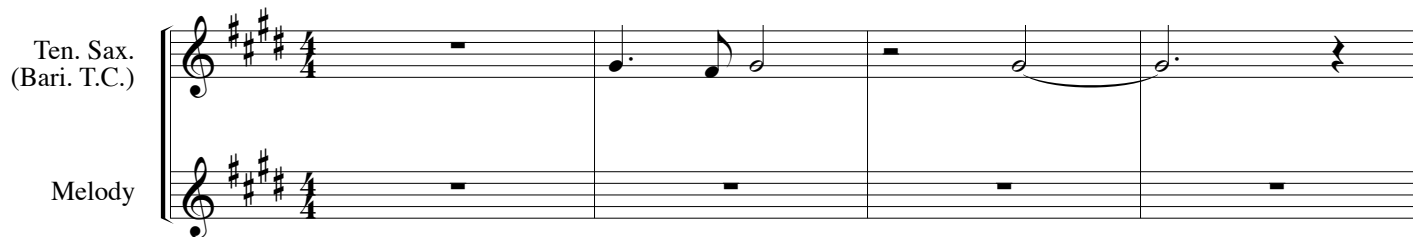
Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

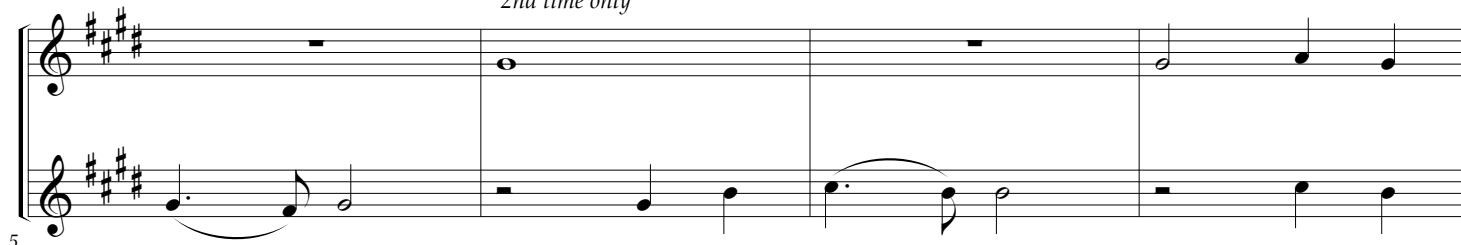
Ten. Sax.
(Bari. T.C.)

Melody

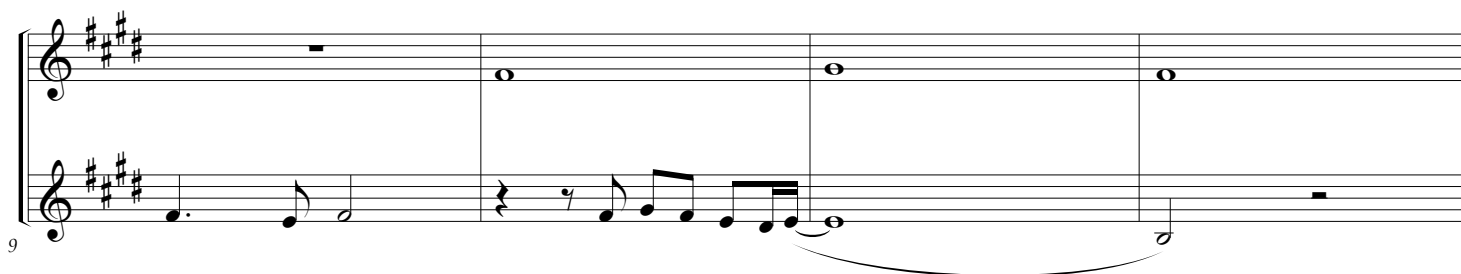


VERSE

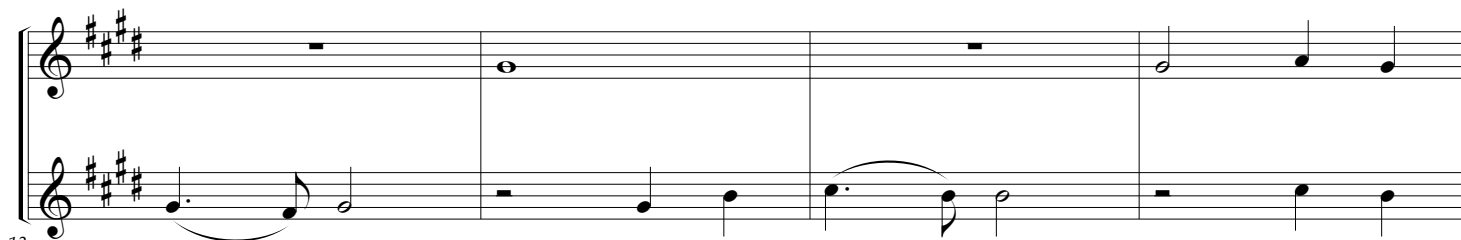
2nd time only



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9



13

play every time



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871 - Jesus, All for Jesus - B $\flat$ Tenor Saxophone (Baritone T.C.) - 2 of 4

§ CHORUS

21

Measures 21-24 of the Chorus. The key signature is three sharps (F#, C#, G#). The melody in the right hand consists of quarter notes: B4, A4, G#4, F#4, E4, D4, C4, B3. The bass line in the left hand consists of quarter notes: B3, A3, G#3, F#3, E3, D3, C3, B2. There are rests in measures 22, 23, and 24 for both parts.

25

Measures 25-28 of the Chorus. The melody in the right hand consists of quarter notes: B4, A4, G#4, F#4, E4, D4, C4, B3. The bass line in the left hand consists of quarter notes: B3, A3, G#3, F#3, E3, D3, C3, B2. There are rests in measures 26, 27, and 28 for both parts.

29

Measures 29-32 of the Chorus. The melody in the right hand consists of quarter notes: B4, A4, G#4, F#4, E4, D4, C4, B3. The bass line in the left hand consists of quarter notes: B3, A3, G#3, F#3, E3, D3, C3, B2. There are rests in measures 30, 31, and 32 for both parts.

2nd time to Coda ⊕

33

Measures 33-36 of the Chorus. The melody in the right hand consists of quarter notes: B4, A4, G#4, F#4, E4, D4, C4, B3. The bass line in the left hand consists of quarter notes: B3, A3, G#3, F#3, E3, D3, C3, B2. There are rests in measures 34, 35, and 36 for both parts.

VERSE

37

Measures 37-40 of the Verse. The melody in the right hand consists of quarter notes: B4, A4, G#4, F#4, E4, D4, C4, B3. The bass line in the left hand consists of quarter notes: B3, A3, G#3, F#3, E3, D3, C3, B2. There are rests in measures 38, 39, and 40 for both parts.

871 - Jesus, All for Jesus - B $\flat$ Tenor Saxophone (Baritone T.C.) - 3 of 4

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CHORUS

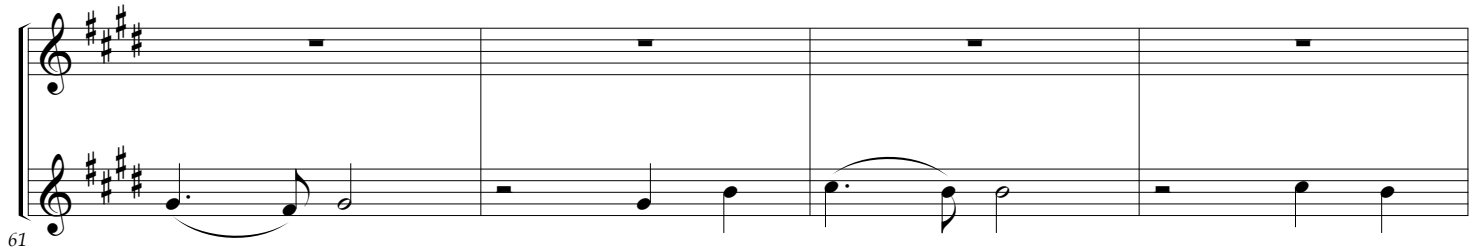
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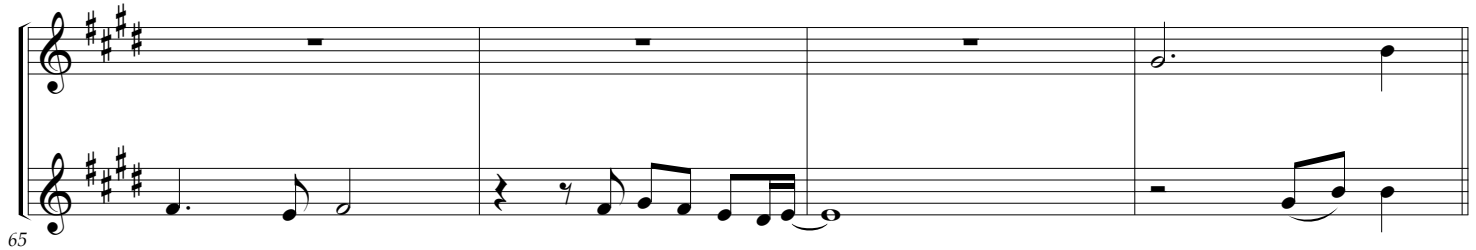
57

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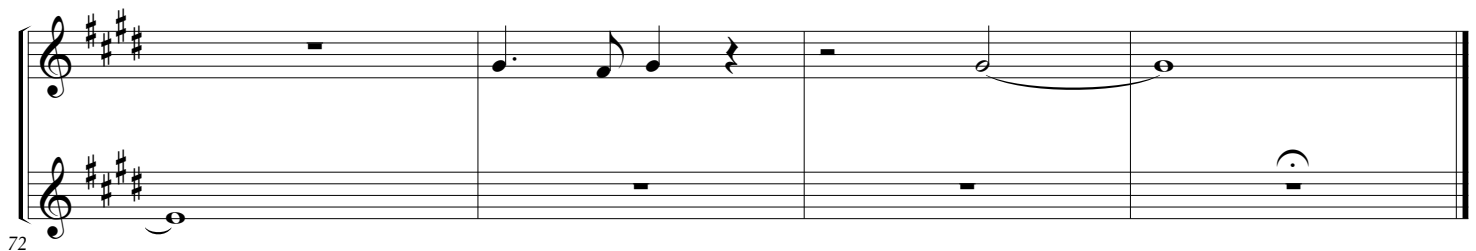
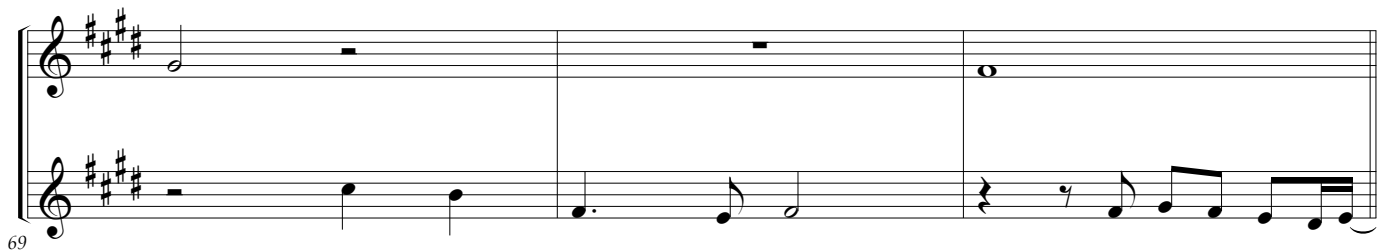
871 - Jesus, All for Jesus - B $\flat$ Tenor Saxophone (Baritone T.C.) - 4 of 4



D.S. al Coda



⊕ CODA



1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

Trombone 1 & 2

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

Trb. 1 & 2

Melody

VERSE

2nd time only

5

9

13

play every time

17

871 - Jesus, All for Jesus - Trombone 1 & 2 - 2 of 4

CHORUS

Measures 21-24 of the Chorus section. The music is in G major (one sharp) and 4/4 time. The bass clef is used. Measure 21: Treble staff has a dotted quarter note G4 and an eighth note A4; Bass staff has a dotted quarter note G3 and an eighth note A3. Measure 22: Treble staff has a whole note G4; Bass staff has a whole note G3. Measure 23: Treble staff has a whole note G4; Bass staff has a whole note G3. Measure 24: Treble staff has a whole note G4; Bass staff has a whole note G3.

21

Measures 25-28 of the Chorus section. Measure 25: Treble staff has a dotted quarter note G4 and an eighth note A4; Bass staff has a dotted quarter note G3 and an eighth note A3. Measure 26: Treble staff has a whole note G4; Bass staff has a whole note G3. Measure 27: Treble staff has a whole note G4; Bass staff has a whole note G3. Measure 28: Treble staff has a whole note G4; Bass staff has a whole note G3.

25

Measures 29-32 of the Chorus section. Measure 29: Treble staff has a whole rest; Bass staff has a dotted quarter note G3 and an eighth note A3. Measure 30: Treble staff has a whole rest; Bass staff has a whole note G3. Measure 31: Treble staff has a whole rest; Bass staff has a whole note G3. Measure 32: Treble staff has a whole rest; Bass staff has a whole note G3.

29

2nd time to Coda ⊕

Measures 33-36 of the 2nd time to Coda section. Measure 33: Treble staff has a whole rest; Bass staff has a dotted quarter note G3 and an eighth note A3. Measure 34: Treble staff has a whole rest; Bass staff has a whole note G3. Measure 35: Treble staff has a whole rest; Bass staff has a whole note G3. Measure 36: Treble staff has a whole rest; Bass staff has a whole note G3.

33

VERSE

Measures 37-40 of the Verse section. Measure 37: Treble staff has a whole rest; Bass staff has a dotted quarter note G3 and an eighth note A3. Measure 38: Treble staff has a whole rest; Bass staff has a whole note G3. Measure 39: Treble staff has a whole rest; Bass staff has a whole note G3. Measure 40: Treble staff has a whole rest; Bass staff has a whole note G3.

37

871 - Jesus, All for Jesus - Trombone 1 & 2 - 3 of 4

41

Musical notation for measures 41-44. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains whole rests. The bottom staff is a bass clef with the same key signature. It contains a half note G2, a quarter note F#2, a half note E2, a quarter rest, an eighth note D2, a quarter note C#2, an eighth note B1, a quarter note A1, a half note G1, a quarter note F#1, an eighth note E1, a quarter note D1, and a whole rest.

45

Musical notation for measures 45-48. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains whole rests in measures 45 and 46, an 8-measure rest in measure 47, and a whole note chord of G#4 and C#5 in measure 48. The bottom staff is a bass clef with the same key signature. It contains a half note G2, a quarter note F#2, a half note E2, a quarter rest, a half note D2, a quarter note C#2, a half note B1, a quarter note A1, a half note G1, a quarter note F#1, a half note E1, a quarter note D1, and a whole rest.

49

Musical notation for measures 49-52. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains whole rests in measures 49 and 50, a whole note chord of G#4 and C#5 in measure 51, and a whole note chord of G#4 and C#5 in measure 52. The bottom staff is a bass clef with the same key signature. It contains a half note G2, a quarter note F#2, a half note E2, a quarter rest, an eighth note D2, a quarter note C#2, an eighth note B1, a quarter note A1, a half note G1, a quarter note F#1, an eighth note E1, a quarter note D1, and a whole rest.

CHORUS

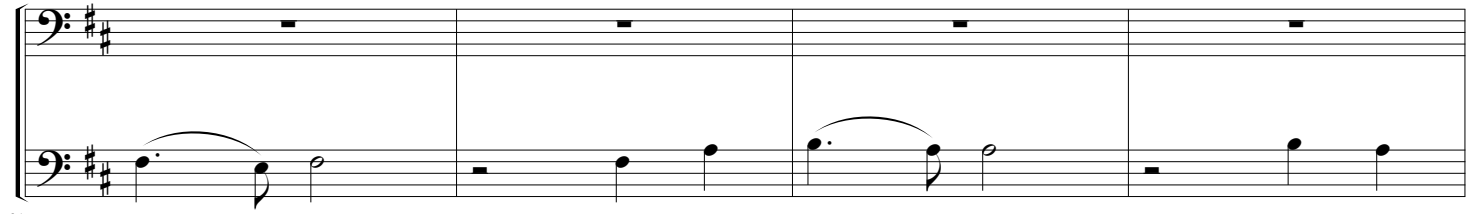
53

Musical notation for measures 53-56. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a half note G#4, a quarter note C#5, a half note G#4, a quarter rest, a whole note chord of G#4 and C#5, a quarter rest, a whole note chord of G#4 and C#5, a quarter rest, and a whole note chord of G#4 and C#5. The bottom staff is a bass clef with the same key signature. It contains a half note G2, a quarter note F#2, a half note E2, a quarter rest, a half note D2, a quarter note C#2, a half note B1, a quarter note A1, a half note G1, a quarter note F#1, a half note E1, a quarter note D1, and a whole rest.

57

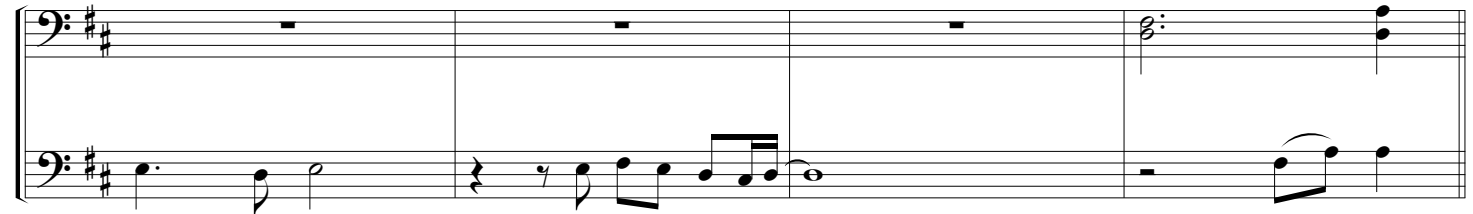
Musical notation for measures 57-60. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a half note G#4, a quarter note C#5, a half note G#4, a quarter rest, a whole note chord of G#4 and C#5, a quarter rest, a whole note chord of G#4 and C#5, a quarter rest, and a whole note chord of G#4 and C#5. The bottom staff is a bass clef with the same key signature. It contains a half note G2, a quarter note F#2, a half note E2, a quarter rest, a half note D2, a quarter note C#2, a half note B1, a quarter note A1, a half note G1, a quarter note F#1, a half note E1, a quarter note D1, and a whole rest.

871 - Jesus, All for Jesus - Trombone 1 & 2 - 4 of 4



61

D.S. al Coda



65

⊕ CODA



69



72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

Trombone 3 / Tuba

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

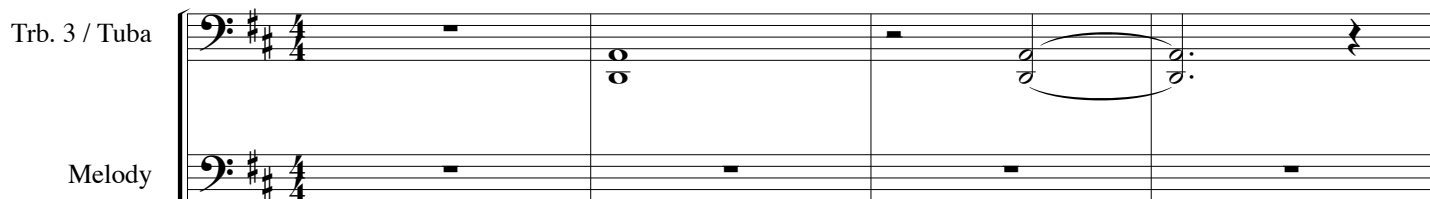
Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

Trb. 3 / Tuba

Melody

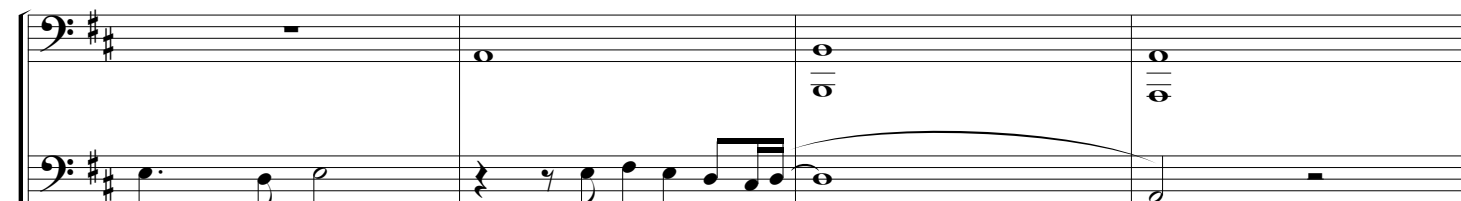


VERSE

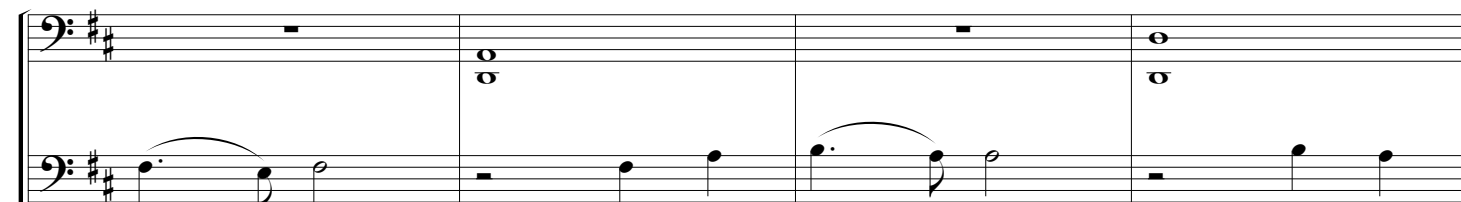
2nd time only



5



9



13

play every time



17

871 - Jesus, All for Jesus - Trombone 3 / Tuba - 2 of 4

CHORUS

Measures 21-24 of the Chorus section. The music is in bass clef with a key signature of two sharps (F# and C#). The top staff contains whole notes and rests, while the bottom staff features a more active melody with eighth and quarter notes, including a slur over measures 23 and 24.

21

Measures 25-28 of the Chorus section. The notation continues with whole notes and rests in the top staff, and a melodic line in the bottom staff that includes a slur over measures 27 and 28.

25

Measures 29-32 of the Chorus section. Measures 29 and 31 feature whole notes in the top staff and rests in the bottom staff. Measures 30 and 32 show a change in the bottom staff melody, with a slur over measures 31 and 32.

29

2nd time to Coda ⊕

Measures 33-36 of the Chorus section. Measures 33 and 35 have whole notes in the top staff. Measures 34 and 36 show a melodic line in the bottom staff, with a slur over measures 35 and 36.

33

VERSE

Measures 37-40 of the Verse section. The top staff contains whole notes and rests. The bottom staff features a melodic line with eighth and quarter notes.

37

871 - Jesus, All for Jesus - Trombone 3 / Tuba - 3 of 4

41

45

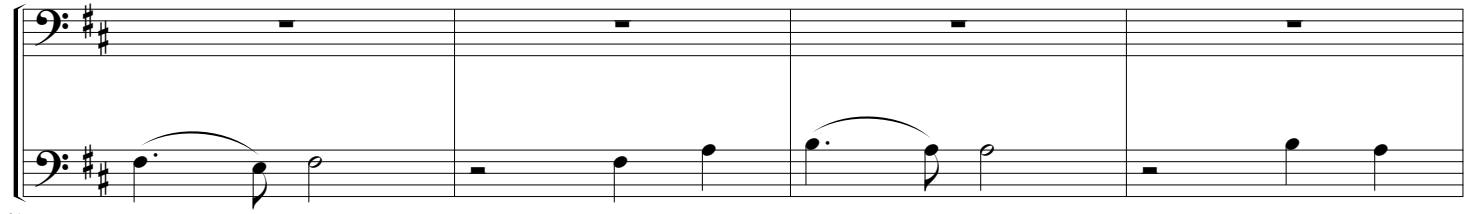
49

CHORUS

53

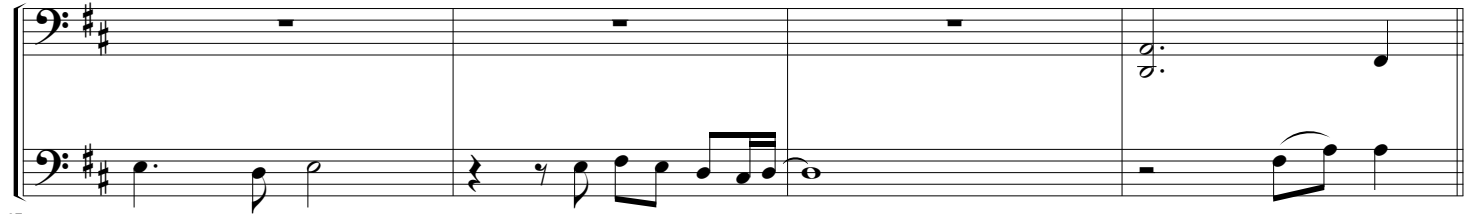
57

871 - Jesus, All for Jesus - Trombone 3 / Tuba - 4 of 4



61

D.S. al Coda

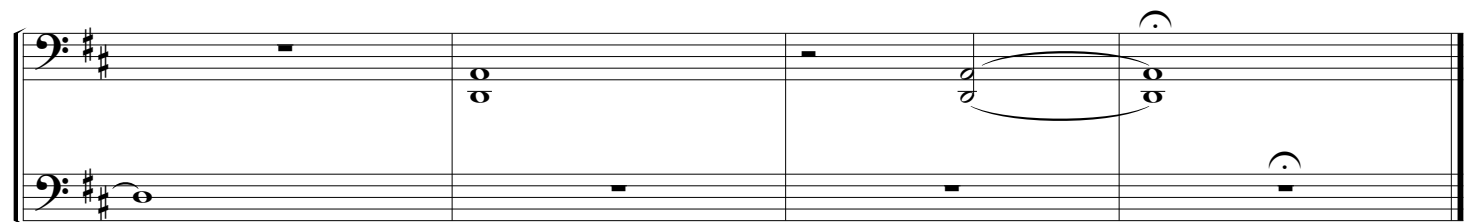


65

⊕ CODA



69



72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

B♭ Trumpet 1

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

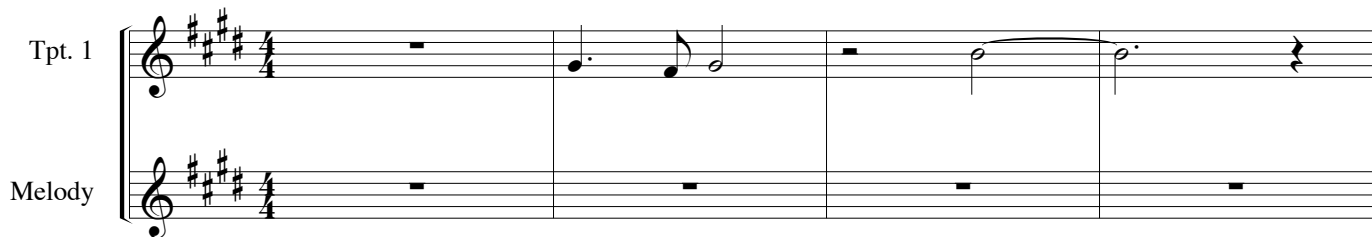
Arranged by Lura Foster

Orchestrated by Dave Williamson

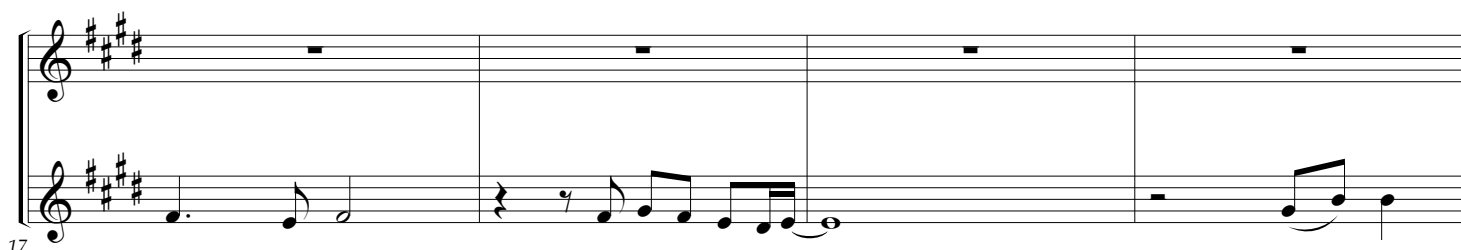
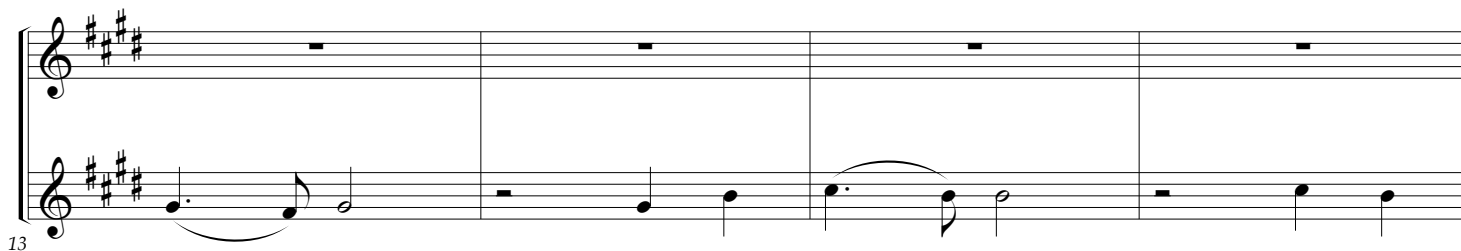
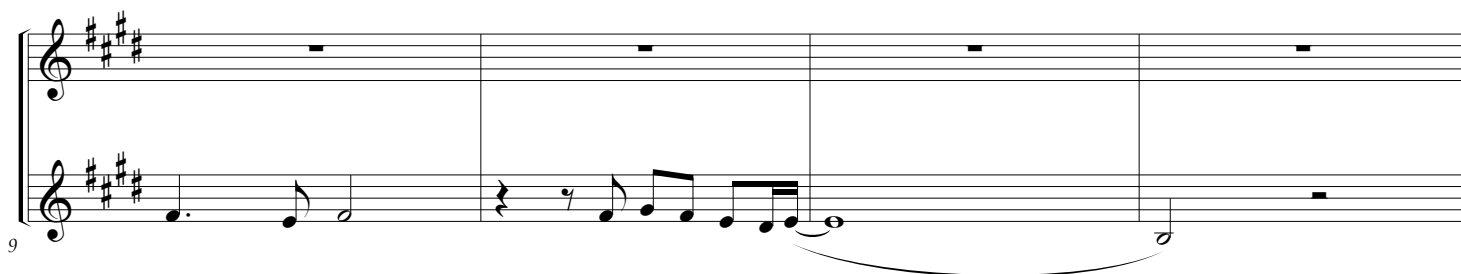
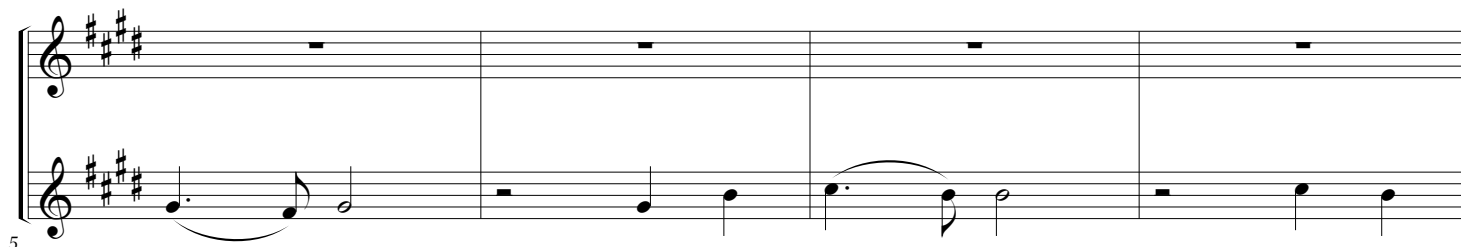
INTRO

Tpt. 1

Melody



VERSE



871 - Jesus, All for Jesus - B $\flat$ Trumpet 1 - 2 of 4

§ CHORUS

21

Measures 21-24 of the Chorus. The key signature is three sharps (F#, C#, G#). The melody in the upper staff consists of quarter notes and half notes, with a final quarter rest. The bass line features a mix of quarter, eighth, and sixteenth notes, including a triplet in measure 24.

25

Measures 25-28 of the Chorus. Measures 25 and 26 continue the previous pattern. Measures 27 and 28 feature a melodic line in the upper staff with a half note and a quarter rest, while the bass line has a half note and a quarter note.

29

Measures 29-32 of the Chorus. Measures 29 and 30 have a half note in the upper staff and a quarter note in the bass. Measures 31 and 32 have a half note in the upper staff and a quarter note in the bass.

2nd time to Coda ⊕

33

Measures 33-36 of the Chorus. Measures 33 and 34 have a half note in the upper staff and a quarter note in the bass. Measures 35 and 36 have a half note in the upper staff and a quarter note in the bass.

VERSE

37

Measures 37-40 of the Verse. Measures 37 and 38 have a half note in the upper staff and a quarter note in the bass. Measures 39 and 40 have a half note in the upper staff and a quarter note in the bass.

871 - Jesus, All for Jesus - B $\flat$ Trumpet 1 - 3 of 4

41

45

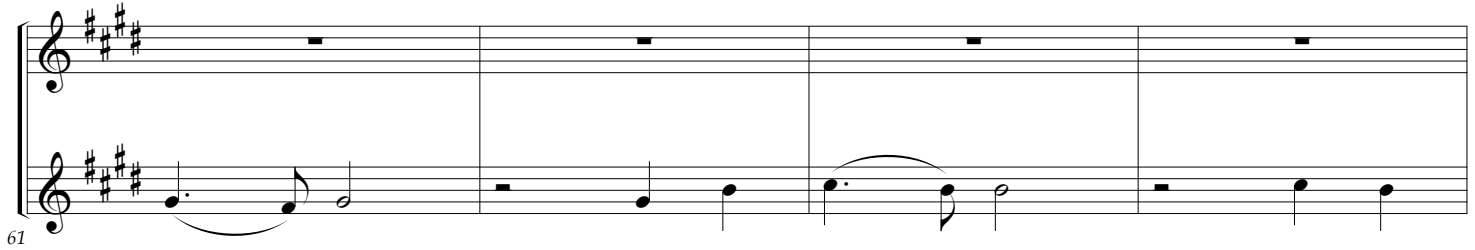
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CHORUS

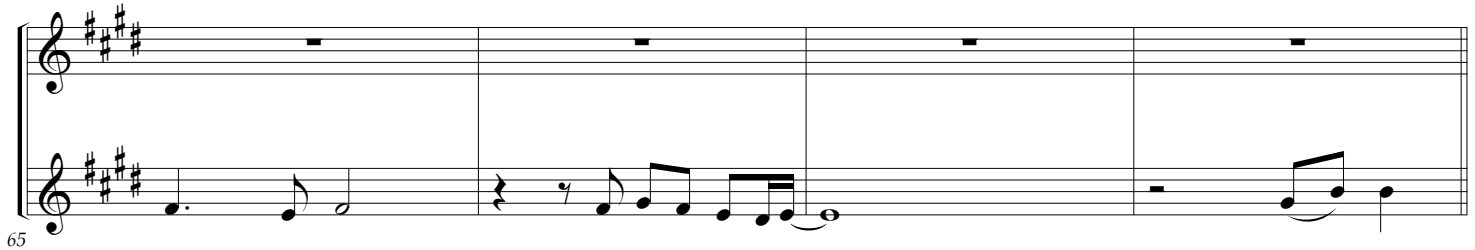
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57

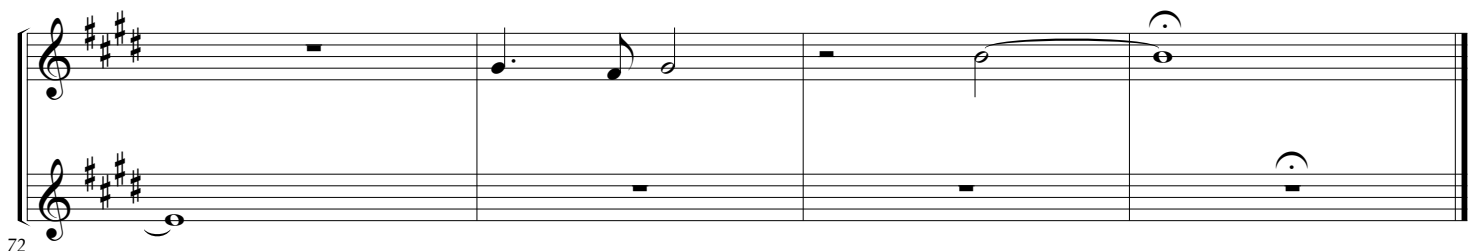
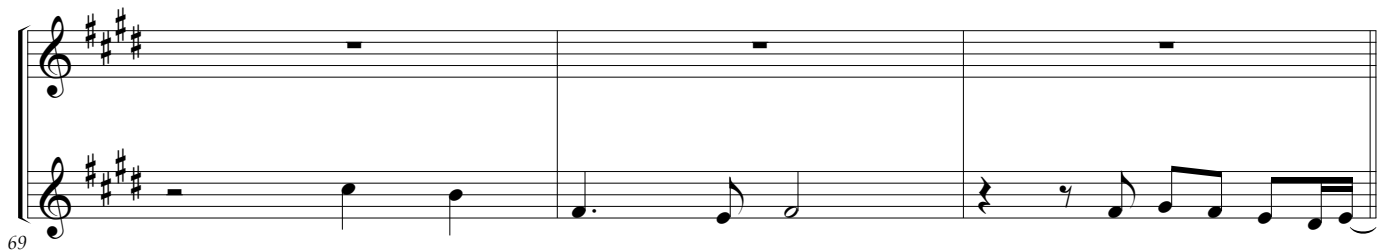
871 - Jesus, All for Jesus - B $\flat$ Trumpet 1 - 4 of 4



D.S. al Coda



⊕ CODA



1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

B♭ Trumpet 2 & 3

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

*Arranged by Lura Foster
Orchestrated by Dave Williamson*

INTRO

Tpt. 2 & 3

Melody

VERSE

871 - Jesus, All for Jesus - B $\flat$ Trumpet 2 & 3 - 2 of 4

§ CHORUS

21

Measures 21-24 of the Chorus. The key signature is three sharps (F#, C#, G#). The melody in the upper staff consists of quarter notes and half notes, with some measures containing beamed eighth notes. The bass line provides a harmonic accompaniment with various note values and rests.

25

Measures 25-28 of the Chorus. The melody continues with quarter and half notes. Measures 27 and 28 feature a more active bass line with eighth and sixteenth notes.

29

Measures 29-32 of the Chorus. Measures 29 and 30 have a relatively inactive upper staff with whole rests. The bass line continues with quarter and half notes. Measures 31 and 32 show a more active upper staff with quarter notes.

2nd time to Coda ⊕

33

Measures 33-36 of the Chorus. Measures 33 and 34 have a relatively inactive upper staff with whole rests. The bass line continues with quarter and half notes. Measures 35 and 36 show a more active upper staff with quarter notes.

VERSE

37

Measures 37-40 of the Verse. Measures 37 and 38 have a relatively inactive upper staff with whole rests. The bass line continues with quarter and half notes. Measures 39 and 40 show a more active upper staff with quarter notes.

871 - Jesus, All for Jesus - B $\flat$ Trumpet 2 & 3 - 3 of 4

41

Musical notation for measures 41-44. The key signature is three sharps (F#, C#, G#). The top staff has whole rests. The bottom staff contains a melodic line starting on a dotted quarter note, followed by eighth and sixteenth notes, and ending with a half note tied to the next measure.

45

Musical notation for measures 45-48. The key signature is three sharps (F#, C#, G#). The top staff has whole rests. The bottom staff continues the melodic line with quarter and eighth notes, ending with a half note tied to the next measure.

49

Musical notation for measures 49-52. The key signature is three sharps (F#, C#, G#). The top staff has whole rests. The bottom staff continues the melodic line, ending with a half note tied to the next measure.

CHORUS

53

Musical notation for measures 53-56. The key signature is three sharps (F#, C#, G#). The top staff features a sustained chord of F#4, C#5, and G#5. The bottom staff has a bass line with quarter and eighth notes, ending with a half note tied to the next measure.

57

Musical notation for measures 57-60. The key signature is three sharps (F#, C#, G#). The top staff has whole rests. The bottom staff continues the bass line with quarter and eighth notes, ending with a half note tied to the next measure.

871 - Jesus, All for Jesus - B $\flat$ Trumpet 2 & 3 - 4 of 4

61

D.S. al Coda

65

⊕ CODA

69

72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

Viola

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

Introductory musical notation for Viola and Melody. The Viola part (top staff) begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The Melody part (bottom staff) is silent throughout the intro.

VERSE

First system of the verse. The Viola part (top staff) begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The Melody part (bottom staff) begins with a quarter note G3, followed by a quarter note A3, and then a quarter note B3.

5

Second system of the verse. The Viola part (top staff) continues with a half note A4 and a quarter note B4. The Melody part (bottom staff) continues with a quarter note G3, followed by a quarter note A3, and then a quarter note B3.

9

Third system of the verse. The Viola part (top staff) continues with a half note A4 and a quarter note B4. The Melody part (bottom staff) continues with a quarter note G3, followed by a quarter note A3, and then a quarter note B3.

13

Fourth system of the verse. The Viola part (top staff) continues with a half note A4 and a quarter note B4. The Melody part (bottom staff) continues with a quarter note G3, followed by a quarter note A3, and then a quarter note B3.

17

871 - Jesus, All for Jesus - Viola - 2 of 4

CHORUS

First system of the Chorus, measures 21-24. The music is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the upper staff features a series of eighth and quarter notes with slurs, while the lower staff provides a harmonic accompaniment with similar rhythmic patterns.

21

Second system of the Chorus, measures 25-28. The melody continues with slurred eighth notes, and the accompaniment features a more active line with eighth and sixteenth notes.

25

Third system of the Chorus, measures 29-32. The melody includes a long, sweeping slur across measures 29 and 30, followed by quarter notes. The accompaniment has rests in measures 29 and 31.

29

2nd time to Coda ⊕

Fourth system of the Chorus, measures 33-36. The melody consists of quarter and eighth notes, ending with a whole note. The accompaniment features a rhythmic pattern of eighth and sixteenth notes.

33

VERSE

First system of the Verse, measures 37-40. The upper staff contains whole rests for all four measures. The lower staff begins with a half note, followed by quarter notes and eighth notes.

37

871 - Jesus, All for Jesus - Viola - 3 of 4

41

Measures 41-44 of the Viola part. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the upper staff begins with a whole rest in measure 41, followed by a half note G4 in measure 42, and then a half note A4 in measure 43. The lower staff provides accompaniment with eighth and quarter notes.

45

Measures 45-48 of the Viola part. The melody continues with a half note B4 in measure 45, a half note C5 in measure 46, and a half note D5 in measure 47. The lower staff continues with accompaniment.

49

Measures 49-52 of the Viola part. The melody continues with a half note E5 in measure 49, a half note F#5 in measure 50, and a half note G5 in measure 51. The lower staff continues with accompaniment.

CHORUS

53

Measures 53-56 of the Viola part, the beginning of the chorus. The melody in the upper staff features a half note G4 in measure 53, a half note A4 in measure 54, and a half note B4 in measure 55. The lower staff continues with accompaniment.

57

Measures 57-60 of the Viola part. The melody continues with a half note C5 in measure 57, a half note D5 in measure 58, and a half note E5 in measure 59. The lower staff continues with accompaniment.

871 - Jesus, All for Jesus - Viola - 4 of 4

61

D.S. al Coda

65

⊕ CODA

69

72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.

Violin 1 & 2

871 - Jesus, All for Jesus

JENNIFER ATKINSON and ROBIN MARK

JENNIFER ATKINSON and ROBIN MARK

Arranged by Lura Foster

Orchestrated by Dave Williamson

INTRO

Vln. 1 & 2

Melody

VERSE

5

9

13

17

871 - Jesus, All for Jesus - Violin 1 & 2 - 2 of 4

§ CHORUS

21

25

29

2nd time to Coda $\oplus$

33

VERSE

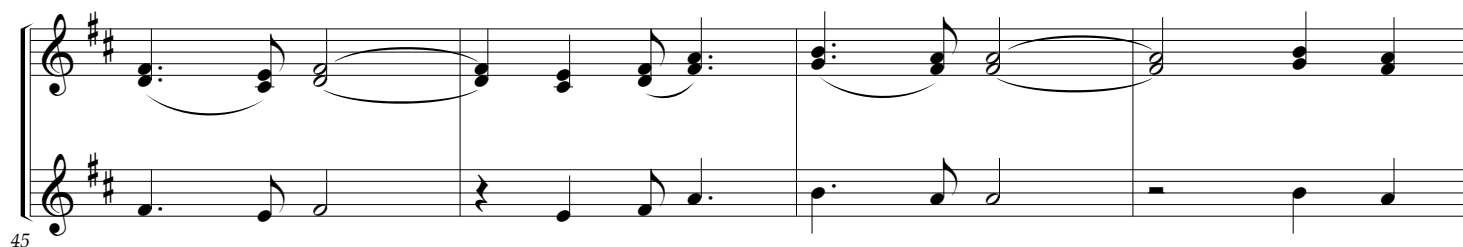
37

871 - Jesus, All for Jesus - Violin 1 & 2 - 3 of 4

41



45

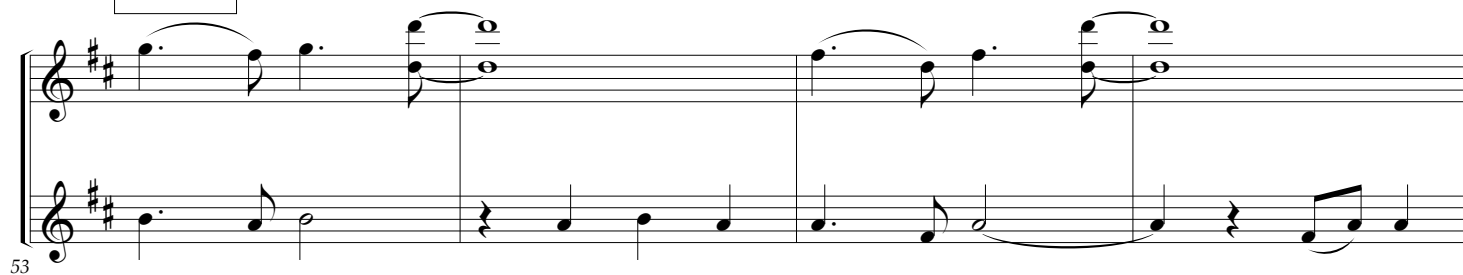


49



CHORUS

53



57



871 - Jesus, All for Jesus - Violin 1 & 2 - 4 of 4

61

D.S. al Coda

65

⊕ CODA

69

72

1. Jesus, all for Jesus;
All I am and have and ever hope to be.
Jesus, all for Jesus;
All I am and have and ever hope to be.

Chorus
For it's only in Your will that I am free.
For it's only in Your will that I am free.

Jesus, all for Jesus;
All I am and have and ever hope to be.

2. All of my ambitions, hopes and plans,
I surrender these into Your hands.
All of my ambitions, hopes and plans,
I surrender these into Your hands.