

# Mark Cole Praise Band Series

## All About You

Music & Lyrics by Joel Houston

*Arranged by Mark Cole*

This arrangement is recorded on the Hillsong CD  
United 'To The Ends Of The Earth'  
It is done in the key of A (original) & G

**The Mark Cole Praise Band Series has been created to provide quality arrangements of the top worship songs for all the instruments in your praise band.**

The arrangements are centered around the rhythm/vocal chart that creates an easy to follow lead sheet for your SAT vocals and rhythm. This practical chart (Rhy/Vcl) works as a 'stand alone' arrangement. From there: brass, string and optional woodwind parts are added to provide maximum flexibility and participation for your praise band.

- **Vocals:** The vocal arrangement should be sung as SAT (Soprano, Alto, Tenor) with the Baritone/Basses singing the melody (Soprano) down an octave. When the melody is unison, the men should sing the melody down one octave or it can be done as a solo.
- **Rhythm:** The Rhy/Vcl part has all the necessary detail for the rhythm section (Keyboards, guitarists, bass & drums) with all the specific rhythms, tempos, chords, cues, repeats, intros and endings necessary for the arrangement.
- **Brass:** The brass and saxes are voiced so that a number of different configurations can be used. It can effectively work with as little as 3 players (i.e. Trpt 1&2, A-Sax 2 or Trpt 1, A-Sax 1 and T-Sax 1) or up to 12 players with opt. woodwinds. The ideal configuration is 4-6 players (i.e. Trpt 1&2, A-Sax 2, Trb 1&2, B-Trb). The saxes are doubled in the following way: A-Sax (Trpt. 2&3), T-Sax 1-3 (Tpt. 3, Trb 1&2), B-Sax (B-Trb): an opt Syn-trpt part is included for synthesizer brass.
- **Strings:** This part can be used with a whole string section (Violin/Viola on top staff, Cello/DB on bottom staff) or it may be played by a string synth or a combination of synth and strings. The arrangements also work without the strings.
- **Opt. Parts:** Included are optional F-Horn (doubles the A-Sax), Flute (doubles the Trumpets: 8va) and Clarinet parts (double the T-Sax: 8va). Occasionally, specific solo flute parts are also included.
- **Multiple keys:** The charts are often done in multiple keys to accommodate the needs of 'lady' vs. 'male' worship leaders and 'guitar' vs. 'keyboard' bands.
- **Other notes:** Rehearsal numbers are given in the form of '1', '2' and '3' to provide easy finger signals by the worship leader who may want to do impromptu changes during 'live worship'. Each instrumental part also has lyric cues to aid the players in keeping their place.

[www.praisecharts.com](http://www.praisecharts.com)

Rhy/Vcl

# All About You

www.praisecharts.com

Joel Houston  
Arr. Mark Cole

♩ = 108

Rock (Big)

rhy 1st x hi-hat & Ld-gtr only  
rhy 2nd x hi-hat with kc 2 & 4-bass whole notes  
3 & 4th x full beat -bass 8ths

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a guitar line and a vocal line. The guitar line includes various chords and rhythmic patterns, with dynamic markings like *f* and *Ld gtr cue*. The vocal line includes lyrics and performance instructions such as "1-3.", "rhy break on '3'..... in on '1'", and "3rd x to Coda". A large red watermark "PREVIEW ONLY" is centered over the score.

**Lyrics:**  
 1. Hear our prais - es hear Your peo - ple \_\_\_\_\_ sing  
 2. Let our hearts break as we praise Your \_\_\_\_\_ name  
 Hear our the  
 Let the  
 And all \_\_\_\_\_  
 And this v  
 \_\_\_\_\_ and the world Yo  
 \_\_\_\_\_ 'cause we're all a-bout You and the world can't stop  
 us liv-in' Your \_\_\_\_\_ way al \_\_\_\_\_ ways \_\_\_\_\_

2. <sup>32</sup> <sup>3</sup> Bm<sup>7</sup> F#m<sup>7</sup> D E-gtr rhy.. > A/C#

And the walls will fall down and re- li- gion will break

36 Bm<sup>7</sup> F#m<sup>7</sup> D Rhy fade..

and the na- tions will hear this shout Can you hear the sound of faith —

40 hi-hat and clapping keep 8th notes going... 'Cause we're all a- bout You —

Bass whole notes -Kc 2 & 4  
snare in 3rd x-syncopated triplet feel..

44 4 F#m<sup>7</sup> E (3 x's-build each time)

'cause we're all a- bout You —

48 F#m<sup>7</sup> E D.S.

'cause we're all a- bout You —

Coda 52 F#m<sup>7</sup> D

'Cause we're all a- bout You —

56 D opt. Fine

'cause we're all a- bout You —

61 D Drum fills (7 x's) E/G#

And all the walls are fall - ing - down as

65 A/C# D F#m<sup>7</sup> E

all the na- tions praise — And all the world will hear this sound can you

69 D 1. 2. D

hear the sound of faith — And —



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♩ = 108

Rock (Big)

1 3rd & 4th x only

1-3. 4.

6 1 Hear our../Let out hearts..

13 'cause we're all...

2 20 3rd x to Coda

27 1.

2. 3 32 And the walls will..

Musical notation for measures 32-37. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 32 starts with a triplet of eighth notes. Measures 33-37 feature a melodic line in the treble clef with a slur and a fermata over the final measure.

'cause we're all....

4

Musical notation for measures 38-45. Measure 38 begins with a triplet of eighth notes. A dynamic marking of *pp* (pianissimo) is present in measure 40. Measure 45 contains a triplet of eighth notes. A repeat sign is located at the end of measure 45.

Musical notation for measures 46-51. Measure 46 starts with a triplet of eighth notes. A *D.S.* (Da Capo) marking is placed at the end of measure 51.

'cause we're all a

Musical notation for measures 52-58. Measure 52 is the start of the Coda section. The notation includes a fermata over the final note of measure 58.

59 *opt. Fine*

Musical notation for measures 59-65. Measure 59 begins with a fermata. The section concludes with a double bar line and repeat signs.

Musical notation for measures 66-72. Measure 66 starts with a triplet of eighth notes. The section ends with a first ending (1.) and a second ending (2.) marked with repeat signs.

Opt. Flute

# All About You

♩ = 108

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Arr. Mark Cole

Rock (Big)

4th x only

1. > ^ ^ 1-3.

4. 5 1 Hear our../Let out hearts.. Tacit 1st x

9 13 18 23 2 3rd x to Coda

**PREVIEW ONLY**

27 1.

2. And the walls will..

32 3

37 'cause we're all about.. 4 3rd x only (3 x's)

48 D.S.

Coda 52 ^ 'cause we

57 ^

61 (7 x's)

65

69 1. in 1st x 2.

**PREVIEW ONLY**

opt. Fine



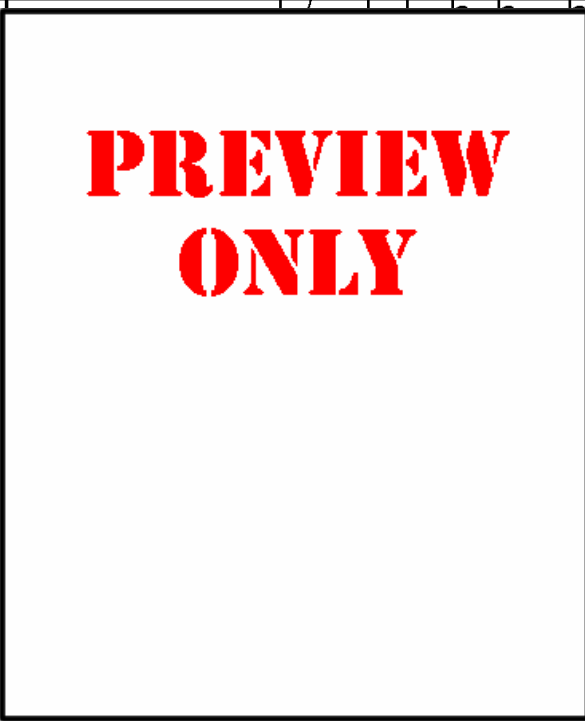


2. 3 And the walls will..

37 'cause we're all about.. 4 3rd x only (3 x's)

48 *^* *D.S.*

*Coda* 52 *^* 'cause w



57 *^*

61 (7 x's)

65

69 1. in 1st x 2.

# All About You

♩ = 108

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Joel Houston  
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Rock (Big)

4th x only

4. 5 1 Hear our../Let out hearts.. Tacit 1st x



9

13

18

23

2. And the walls will..

32 3

'cause we're all about..

4

3rd x only

(3 x's)

37 7

48

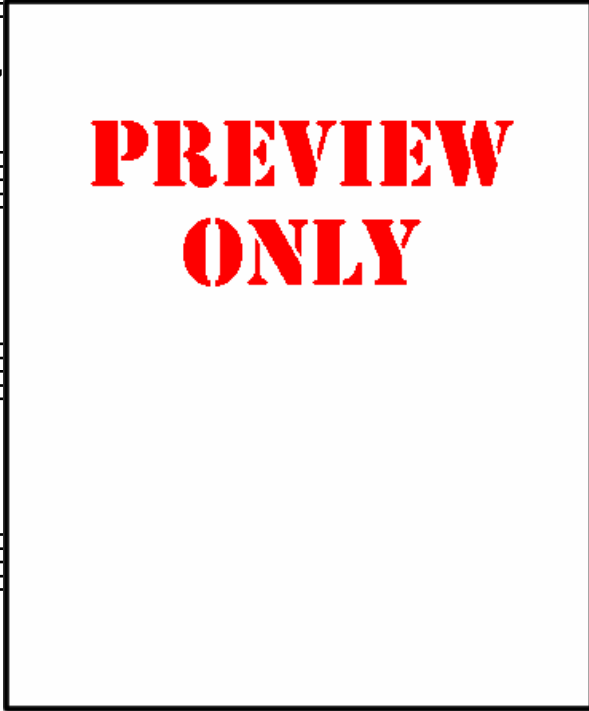
^

D.S.

Coda

52

'cause we'



opt. Fine

57

^

61

(7 x's)

65

1.

2.

69

in 1st x

# All About You

♩ = 108

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Arr. Mark Cole

Rock (Big)

4th x only

4. 5 1 Hear our../Let out hearts..

Tacit 1st x

**PREVIEW  
ONLY**

3rd x to Coda





2. 3 And the walls will..

37 'cause we're all about.. 4 7 3rd x only (3 x's)

48 D.S.

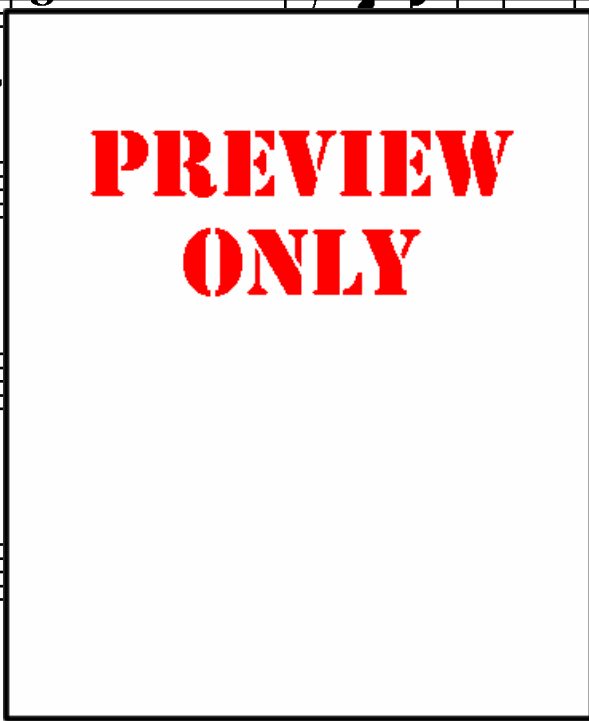
Coda 52 'cause we'

57

61 (7 x's)

65

69 1. in 1st x 2.



# All About You

♩ = 108

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Joel Houston  
Arr. Mark Cole

Rock (Big)

4th x only

1

5

4.

1

Hear our../Let out hearts..

Tacit 1st x

9

13

18

2

23

3rd x to Coda

27

1.





2. And the walls will..

32 3

37 'cause we're all about..

7 4 3rd x only (3 x's)

48 D.S.

Coda 52 'cause we

52

57 opt. Fine

57

61 (7 x's)

61 (7 x's)

65

69 1. in 1st x 2.





2. 32 3 And the walls will..



37 'cause we're all about.. 4 3rd x only (3 x's)



48 ^ D.S.



Coda 52 'cause we



57 ^ opt. Fine



61 (7 x's)



69 1. in 1st x 2.



**PREVIEW ONLY**

# All About You

♩ = 108

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Joel Houston  
Arr. Mark Cole

Rock (Big)

4th x only

4. 5 1 Hear our../Let out hearts..

Tacit 1st x

**PREVIEW  
ONLY**

1.

2. 3 And the walls will..

37 'cause we're all about.. 4 3rd x only (3 x's)

48  $\wedge$  D.S.

Coda 52 'cause we

57  $\wedge$

61 (7 x's)

65

69 1. in 1st x 2.





2. 3 And the walls will..

Musical staff for measures 32-36. Measure 32 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It contains a series of chords and rests. Measures 33-36 continue with similar chordal textures and rests.

37 'cause we're all about.. 4 3rd x only (3 x's)

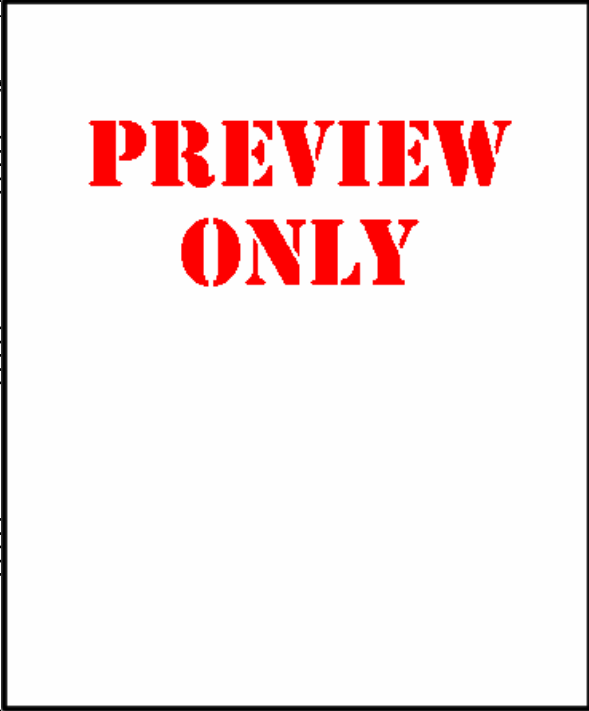
Musical staff for measures 37-47. Measure 37 begins with a treble clef, three sharps, and a common time signature. It features a series of chords. Measures 38-47 consist of rests, with a repeat sign at the end of measure 47.

48  $\wedge$  D.S.

Musical staff for measures 48-51. Measure 48 starts with a treble clef, three sharps, and a common time signature. It contains a series of chords. Measures 49-51 continue with similar chordal textures.

Coda 52  $\wedge$  'cause we

Musical staff for measures 52-56. Measure 52 begins with a treble clef, three sharps, and a common time signature. It contains a series of chords. Measures 53-56 continue with similar chordal textures.



Musical staff for measures 52-56, partially obscured by the "PREVIEW ONLY" text. It shows a series of chords and rests.

57  $\wedge$  opt. Fine

Musical staff for measures 57-60. Measure 57 starts with a treble clef, three sharps, and a common time signature. It contains a series of chords. Measures 58-60 continue with similar chordal textures.

61 (7 x's)

Musical staff for measures 61-64. Measure 61 begins with a treble clef, three sharps, and a common time signature. It contains a series of chords. Measures 62-64 continue with similar chordal textures.

Musical staff for measures 57-60, partially obscured by the "PREVIEW ONLY" text. It shows a series of chords and rests.

Musical staff for measures 61-64, partially obscured by the "PREVIEW ONLY" text. It shows a series of chords and rests.

Musical staff for measures 65-68. Measure 65 starts with a treble clef, three sharps, and a common time signature. It contains a series of chords. Measures 66-68 continue with similar chordal textures.

1. 2.

Musical staff for measures 69-72. Measure 69 begins with a treble clef, three sharps, and a common time signature. It contains a series of chords. Measures 70-72 continue with similar chordal textures.