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God bless you as you minister for His glory!

To Aaron Feil

Give Him Everything

(SATB)

Words and music by Larry Sue (ASCAP)
Living Water Composition Project, No. 8

The first system of the musical score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a vocal line that has a whole rest for the first two measures, followed by a quarter note G4 and a quarter note A4, marked *mf*. The lyrics "I will" are written below the vocal line. The piano accompaniment starts with a tempo marking of quarter note = 92 and a dynamic of *mp*. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

The second system of the musical score is marked with a box containing the letter 'A' and the word 'Unison'. The vocal line begins with the lyrics "serve the Lord, I will live His Word with heart and soul and voice, I will". The piano accompaniment continues with a dynamic of *mf*. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

hon - or Him, I will wor - ship Him and in His love re - joice, So the

5

world can see my Sa - vior as my life to Him I bring, So

7

they can come to faith in Je - sus Christ and with me sing. I'll go

9

faith - ful - ly in hu - mil - i - ty wher - ev - er He may lead, And in

11

ev - ery hour by the Spir - it's power I'll do His glo - rious deeds, So the

13

Church can see my Sa - vior as my life to Him I bring, That

15

by God's prompt-ing they might al - so give Him ev - er - y - thing. With the

mp

17

B

joy that comes from de - di - ca - tion let us serve our God, And

mp

19

let us hon - or Him in ev - ery way, Bring the

21

sa - cri - fice of praise be - fore Him with our feet un - shod, For

23

ho - ly ground is ours to tread with Him ev - ery day! I will

25

2 **C** *A cappella*

give Him ev - er - y - thing. Bring all wor - ship to our God, hon - or - Him and

(For rehearsal only)

27

fear! Serve Him in ac - tion thought, and word, A - - - men.

31

A - dore And Re - vere Our Ne - ver - end - ing Fath - er, E - ter - nal, Im - mut -

36

a - ble Lord, A - - - - men. *mp* I will
I will *f*

41

give Him ev - - - ery - thing, I will
serve the Lord, I will live His Word with heart and soul and voice, I will

44 *f*

give Him ev - - - ery - thing,
hon - or Him, I will wor - ship Him and in His love re - joice, So the

46

Ah world can see my Sa - vior as my Ah life to Him I bring, So

48

they can come to faith in Je - sus Christ and with me sing. I will go
I'll go

50

give Him ev - - - ery - thing, I will
faith - ful - ly in hu - mil - i - ty wher - ev - er He may lead, And in

52

give Him ev - - - ery - thing,
ev - ery hour by the Spir - it's power I'll do His glo - rious deeds, So the

54

Ah _____ Ah _____
Church can see my Sa - vior as my life to Him I bring. That

56

by God's prompt-ing they might al-so give Him ev - er - y - thing.

58 *Slower*
mp

61 *rit.*

Give Him Everything (SATB)

Choraegus ShareMusic Rehearsal Notes

General

The choruses (m.2-18, 43-59), verses (m. 18-26), and bridge (m. 28-43) in this song each have a distinct feel - you might want to have your choir think of the sections as being in somewhat different styles so that they'll be cognizant of the need for contrast (see below too).

Choir

The chorus melody (m.2-18, 43-59) incorporates successively larger intervals as it progresses. The trick to singing large (actually, any) intervals cleanly is to reset your vocal apparatus - diaphragm, lungs, throat, jaw, lips, teeth, and mind) to sing each note before you actually sing it. One of the easiest ways to do this is to make these adjustments while you sing consonants, especially those which are unpitched (T, K, CH, P, H). If you introduce a nearly undetectable break between syllables, you achieve the same thing, though possibly at the cost of legato articulation (this effect is ameliorated in a choral setting since it's virtually impossible to get everyone to operation on a millisecond basis - and this is good!).

Practice the chorus melody slowly, and then increase the tempo as your singers get used to the intervals and the corresponding vocal demands.

You'll probably also want to work the rhythms with some care. I think they're pretty natural with respect to the text, but it's a good idea to check that everything's working properly.

Accompanist

Silence is a very important part of music. Make the rests effective!

It might be effective to have a background organ (synthesizer patch) on the bridge (m. 28-43) so that you can create the image of a huge cathedral filled with singing worshipers!

Got any other suggestions for rehearsal notes? Send them to Choraegus ShareMusic, P.O. Box 4444, Mountain View, CA 94040 USA or e-mail them to larry@choraegus.com .