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To Beth (Colby) Fenolio
Every Talent's His
(SATB)

Words and music by Larry Sue
Living Water Composition Project, No. 43

The musical score is written for SATB choir and piano accompaniment. It begins with a tempo marking of quarter note = 140 and the instruction 'Energetically'. The piano part features a strong, rhythmic accompaniment in the right hand and a more melodic line in the left hand. The vocal parts enter with a powerful, energetic sound. The score includes a first ending (measures 1-4) and a second ending (measures 5-8) marked 'cresc.' and 'gliss.'. A section labeled 'A' (measures 9-12) contains the lyrics for two verses. The piano accompaniment continues with a steady, rhythmic pattern. The score ends with a final chord in the piano part.

1 = 140 *Energetically*

f

1

5

cresc.

gliss.

A

mp

1. Why am I here? What's my pur - pose in life? What's to
2. What is the gift I must lay at His feet? Should I

mp

9

be the mark I make? How shall I live — to hon -
 give Him all my dreams? Give Him my hopes, all my plans

11

or the Lord if I choose for Je - sus' sake? Those who
 and my goals in un - cer - tain - ty, it seems? Those who

14

love — this world — tell — me to be
 claim — there's no God — who has res - - cued my soul

17

ev - ery - thing that I can be - they say
say that I should set my course - they tell

20

I should live for me. But ev - ery tal - ent's His -
me to keep con - trol. *mf* *mf*

B

23

I'll serve the Lord a - bove, The E -

26

ter nal King who gives me all His love,

29

And my of fring to Him is the life

32

that I lead, For I owe my ev - ery-thing to the

35

1

Lord who set me free.

39

2 C

mf He has giv_____ He has giv_____ en me life_____ en me life_____ and I_____ and I_____

43

mf

walk in His way, So I choose_____ So I choose_____ to give

walk in His way,

46

to give Him all my be - ing and I say that

49

D

ev - ery tal - ent's His - I'll serve the Lord a - bove,

52

The E - ter - nal King who

55

gives me all His love, And my of fring to Him

58

is the life that I lead, For I

61

owe my ev - ery - thing to the Lord

64

who set me free.

Musical notation for measures 65 and 66, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#).

67

Musical notation for measures 67 and 68, consisting of a vocal line and a piano accompaniment. The vocal line contains rests.

Musical notation for measures 69 and 70, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#). The instruction *(Trax fade)* is present above the vocal line.

70

Musical notation for measures 71 and 72, consisting of a vocal line and a piano accompaniment. The vocal line contains rests.

Musical notation for measures 73 and 74, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#).

73

Musical score for measures 76-78. The score is in G major (one sharp) and 4/4 time. It consists of three systems. The first system (measures 76-78) shows a vocal line with whole rests and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with quarter and eighth notes in the left hand.

76

Musical score for measures 79-81. The score is in G major (one sharp) and 4/4 time. It consists of three systems. The second system (measures 79-81) shows a vocal line with whole rests and a piano accompaniment. The piano part continues with a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with quarter and eighth notes in the left hand.

79

Every Talent's His

Choraegus ShareMusic Rehearsal Notes

General

You'll find this song to be rather challenging rhythmically... but it'll be all worth it at the end because the culutaive effect is a very satisfying one.

Choir

Be sure that everyone is singing the intervals in the verses (m. 9-24) correctly! A technique you can use the consonants between pitches as a split-second to reconfigure your vocal apparatus, e.g. in measure 9, the jump from C to F is easier and cleaner if you use the "H" of "here" to prepare for the second note.

On the chorus (m.24-41), you might want to experiment with having your tenor section sing with a slightly brighter timbre so that it's easier to hear their counter melody.

Practice the second ending (m. 43) several times - the entry, for some reason, has been hard to make, probably because it feels natural to rest for a whole measure rather than the written two beats.

Accompanist

You have what I think is a really, really nice piano part here. Part of the reason it works so nicely, however, is the cross-rhythms between the left and right hands. You'll want to practice them slowly and carefully at first. Enjoy!

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 .