

*for the Rev. Charles Stewart
in honor of his years of faithful service*

I WILL ALWAYS BE WITH YOU

for S.A.T.B. or two-part mixed voices,*
accompanied, with optional C-instrument**

*Adapted from JOHN 14:15-31
by JOSEPH M. MARTIN*

*Music by
JOSEPH M. MARTIN*

Expressively ($\text{♩} = \text{ca. } 76-80$)

SOPRANO ALTO

TENOR BASS

C-INSTRUMENT
(optional)

ACCOMP.

mp unis.

Through the nights you feel a -

mp

Expressively ($\text{♩} = \text{ca. } 76-80$)

Pedal carefully.

4

lone,
mp unis.

I'll be there to sing a song.

Through the nights you feel a lone, I'll be there to sing a

4

* Two-part mixed voices should omit the alto and tenor parts.

** Part for optional C-instrument may be found on page 12. Flute may play one octave higher.

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The music consists of four staves of music with lyrics. The lyrics are:

In the shad - ows fall-ing, hear my spir-it call-ing, song un -end - ing.
song.

E-ven 'til the end of time I will al -ways be with
unis.

poco rit.

poco rit.

poco rit.

The score includes dynamic markings such as *p*, *mp*, *poco rit.*, and *unis.*

13 *a tempo*

(14)

you. In the chill of winter snow,

a tempo

In the chill of winter

13 *a tempo*

(14)

16

e - ven then my love will show. In that love I'll hold you,

snow, e - ven then my love will show.

16

A musical score for piano and voice. The score consists of two staves: a treble clef staff for the voice and a bass clef staff for the piano. The music is in common time, with a key signature of one flat. Measure 19 begins with a piano dynamic. The vocal line includes lyrics: "in my arms en-fold you, grace un-end - ing." Measure 20 continues the piano line and begins a vocal line with a dynamic of *mp*. Measure 21 shows a continuation of the piano line. Measure 22 starts with a vocal entry: "E - ven 'til the end of time I will al - ways be with you." The vocal part includes dynamics for *poco rit.*, *a tempo*, *p cres.*, and *a tempo*. The piano part includes dynamics for *poco rit.* and *a tempo*.

19
in my arms en-fold you, grace un-end - ing.
19
22 *unis.* *poco rit.* *a tempo*
E - ven 'til the end of time I will al - ways be with you.
unis.
22 *poco rit.* *p cres.* *a tempo*
poco rit. *a tempo*

25

(26) *mf*

In the deep - est val-ley, call, and I'll be there.

25

(26) *mf*

28 *p*

Oo

mf

mf unis.

Look to the clouds or the
unis.

All your sor - rows I will bear.

28

A musical score for piano and voice. The score consists of two staves: a treble clef staff for the vocal part and a bass clef staff for the piano accompaniment. The vocal part begins with a rest followed by eighth-note chords. The piano part features eighth-note patterns. The lyrics are as follows:

bot - tom of the sea. I'll still be lov - ing you. I'll still be giv - ing faith - ful -

ly. I will wipe a - way each tear,
unis.

I will wipe a - way each

The score includes measure numbers 31, 34, and 35. Measure 35 is circled in red. A large red diagonal watermark reading "Preview Only Legal Use Requires Purchase" is overlaid across the page.

A musical score for two voices (Soprano and Alto) and piano. The music is in common time, with a key signature of one flat. The vocal parts are written in soprano and alto clefs, respectively. The piano part is in bass clef. The score consists of four systems of music, each starting with a dynamic of *mp*. The lyrics are as follows:

37
cast a - way your ev'ry fear. *mp unis.* All your pain will cease,
tear, cast a - way your ev'ry fear.

37
I will give you peace. Peace un - end - ing. *mp*

40
mp

40
mp

A large red diagonal watermark reading "Preview Only Legal Use Requires Purchase" is overlaid across the page.

43 *unis.*

E - ven 'til the end of time I will al - ways be with you.

unis.

43

46

Near my heart I'll lay Thee down

Near my heart I'll lay Thee down where my love and peace a -

46

f

4929

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A musical score for piano and voice, page 10. The music is in common time, key signature of one sharp. The vocal line begins at measure 49 with lyrics "where my love and peace a - bound." The piano accompaniment consists of eighth-note chords. Measure 52 continues the vocal line with "Life un - end - ing." and concludes with a piano dynamic of *mf* and the vocal dynamic *unis.*. Measures 53 and 54 show a continuation of the piano's eighth-note chordal pattern. A large red diagonal watermark reading "Preview Only Legal Use Requires Purchase" is overlaid across the page.

49

where my love and peace a - bound. by the gen-tle foun-tains,

bound. In the qui - et moun-tains,

49

52

Life un - end - ing. E - ven 'til the end of
mf *unis.*

mf *unis.*

53

54

mp *mf*

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is one sharp. Measure 55: The vocal line consists of eighth-note pairs. The piano accompaniment has eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The lyrics are "time I will al-ways be with you." Measure 56: The vocal line continues with eighth-note pairs. The piano accompaniment has eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. Measure 57: The vocal line begins with a sustained note followed by eighth-note pairs. The piano accompaniment has eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The dynamics are *Slower* and *mp*. The lyrics are "E - ven 'til the end of". Measure 58: The vocal line begins with a sustained note followed by eighth-note pairs. The piano accompaniment has eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The dynamics are *Freely* and *p*. The lyrics are "time I will al-ways be with you.". Measure 59: The vocal line begins with a sustained note followed by eighth-note pairs. The piano accompaniment has eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The dynamics are *Freely*, *mp*, and *p*. Measure 60: The vocal line begins with a sustained note followed by eighth-note pairs. The piano accompaniment has eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The dynamics are *Freely* and *p*.

I WILL ALWAYS BE WITH YOU

C-INSTRUMENT (*Flute play one octave higher.*)

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Music by
JOSEPH M. MARTIN

The musical score consists of ten staves of music for a C-instrument (Flute). The key signature varies between G major, F major, and E major. The time signature is common time. Dynamics include *mp*, *p*, *mf*, *cresc.*, *rit.*, *a tempo*, *Slowly*, and *Freely*. Performance instructions like "pass middle C" and "baton pass" are included. Measure numbers 3, 6, 11, 14, 23, 26, 29, 35, 43, 46, 49, 52, 55, and 57 are marked. A large red diagonal watermark reading "Review Requires Purchase" is overlaid across the score.

I Will Always Be with You is a general anthem based upon Jesus' Last Supper discourse with his disciples, found in the famous passage in John 14:15-31. In His farewell promise, Jesus explains the concept of the Trinity and pledges peace and grace to all who know the love of God through the Holy Spirit. This anthem is especially appropriate for Easter-tide, Ascension, the Day of Pentecost, weddings, baptisms, funerals, and farewell services (retirements, graduations, etc.). Suggested corresponding lectionary readings include Genesis 11:1-9, Psalms 67 and 104:24-34, John 14:15-31, Acts 2:1-21 and 15:1-2, 22-29, and Revelation 21:10, 22-27.

To effectively perform the call-and-response vocal texture upon which this anthem's formal structure is based, rehearse the choir in unison, striving for uniform timbre and intonation. Begin with a vocalise based upon a descending 8-note major scale, carrying the color of the "head voice" down into the lower register. Do not add weight or volume on the descent, rather brightness and intensity. Similarly rehearse the descending motive found in the opening measures (m. 3-4). Next, rehearse m. 3-7 as written: convey the image of the baton pass in a relay race, in which the women "pass middle C" to the men. Thus, the men's entrance in m. 4 on middle C, sung in unison with the women, should be perfectly matched in timbre and intonation, in order that the relay be smooth and seamless! A focused vocal tone, relatively free of vibrato, best serves this lyric duet. Strive also for sensitive text declamation and a basic feeling of two pulses per measure.

Joseph M. Martin is Minister of Music at Bee Cave Baptist Church in Bee Cave, Texas, an accomplished pianist and a widely published composer. With music degrees from Furman University and the University of Texas at Austin, he is the owner of MusiKids, a national preschool music education program.