

THERE WILL ALWAYS BE A SONG

Words by Frances Koudelka

Music by James Neal Koudelka

Moderate Ballad (♩ = 72)

Pia *mf*
pedal with discretion

The piano introduction is in G major, 4/4 time, with a tempo of 72 beats per minute. It features a melody in the right hand and a bass line in the left hand. The dynamics range from mezzo-forte (mf) to mezzo-piano (mp). The piece is marked 'Moderate Ballad' and includes the instruction 'pedal with discretion'.

S. *mf*

A.
I can't re-mem-ber... when there was no mu-sic... Some-where deep with-in me a

T.

The vocal introduction for the Soprano part is in G major, 4/4 time. It begins with a five-measure rest, followed by the lyrics. The dynamics are mezzo-forte (mf).

B. *mf*

The piano accompaniment for the first vocal line is in G major, 4/4 time. It features a melody in the right hand and a bass line in the left hand. The dynamics are mezzo-forte (mf).

mp

song was al-ways there... Wheth-er it's glad or sad, it

mp

a whis-per or a shout,-

The vocal and piano accompaniment for the second vocal line is in G major, 4/4 time. The vocal line is marked mezzo-piano (mp) and includes the lyrics. The piano accompaniment is also marked mezzo-piano (mp).

The piano accompaniment for the second vocal line is in G major, 4/4 time. It features a melody in the right hand and a bass line in the left hand.

Performance Time: Approximately 4 minutes
Also Available: SAB, SSA, & Accompaniment Cassette

crescendo

can-not be— held pris-on - er, it clam - ors to come out.— Oh,

mf

crescendo

13 B *e*

mu-sic, you have lived so long in - side of me.— You've car-ried me a - long-

mf

Mu-sic, you've

13 B *e*

mf

lov-ing wings.—

How can I ev-er tell— you what you have meant to me,—

crescendo *poco rit.*

you are a liv - ing part of all that I could be?

crescendo

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Both staves are marked with 'crescendo' at the beginning and 'poco rit.' at the end. The key signature has one sharp (F#).

crescendo *poco rit.*

Detailed description: This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs). It is marked with 'crescendo' and 'poco rit.'.

22

a tempo *f*

There will al - ways be a song to make my

f (a song) —

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Both staves are marked with 'a tempo' and 'f'.

22

a tempo

R.H.

L.H.


Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). It is marked with 'a tempo'. The right-hand part is labeled 'R.H.' and the left-hand part is labeled 'L.H.'.

fu - ture bright and keep my spir - it strong. When my

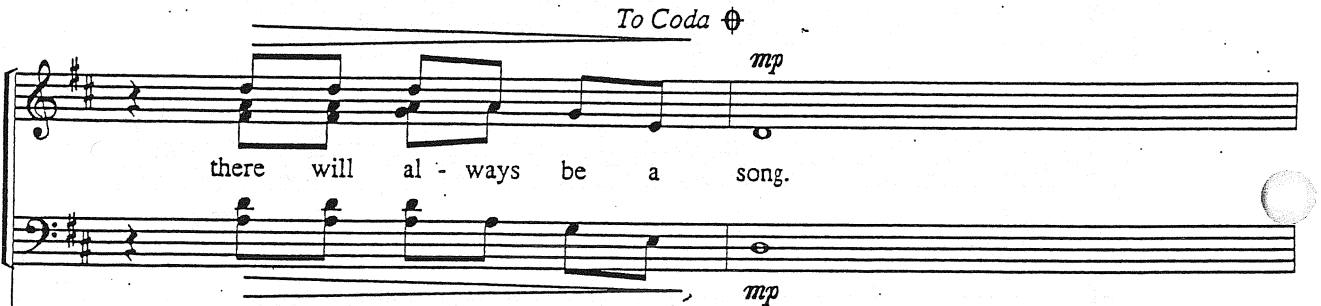
Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef.

Detailed description: This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clefs).

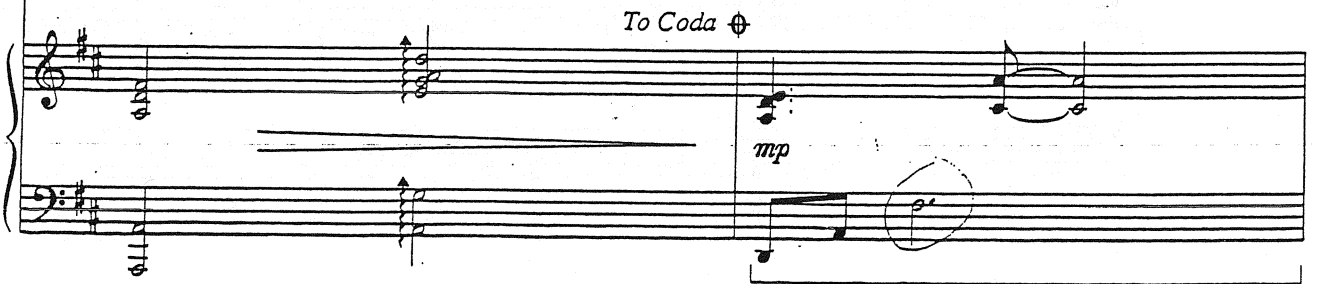
heart is heav - y and the road is long.



To Coda \oplus *mp*
there will al - ways be a song.



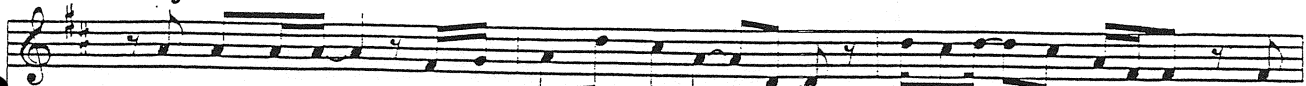
To Coda \oplus *mp*



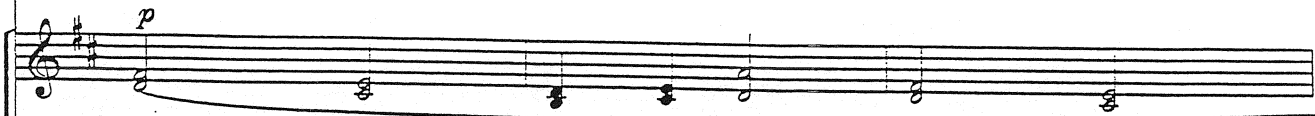
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ALUMNI:

33 **D** Solo: don't rush mf



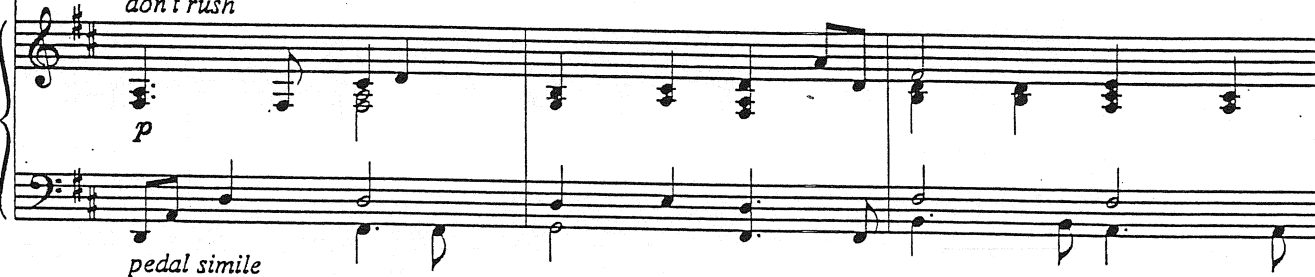
There have been times. when I've lived with-out sun - shine.. Cloud-y skies. and rain-y days, of



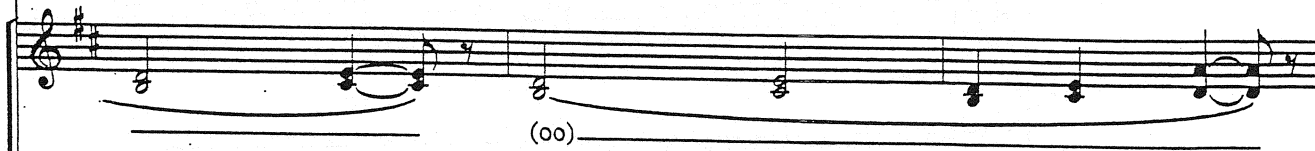
Oo (stagger breathing)



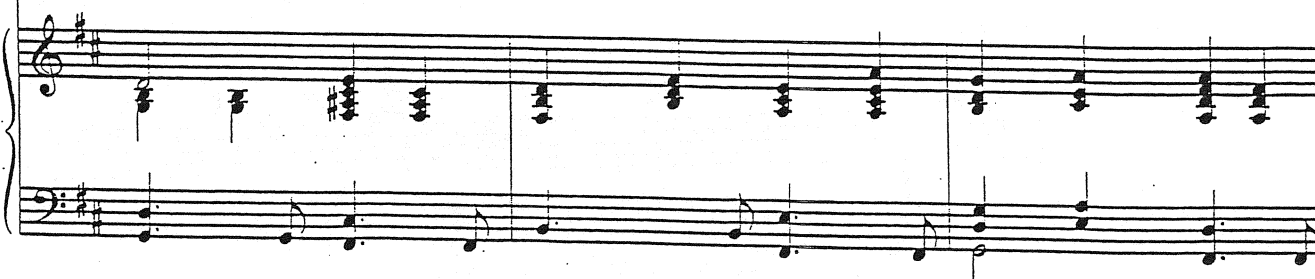
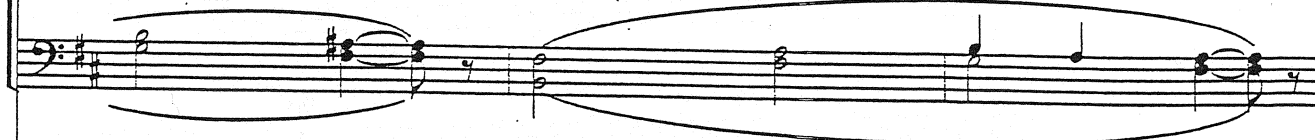
33 **D** don't rush



these I've had my share.. But walk-ing through. the shad-ows, I've seen the rain-bow's end, And



(oo)



crescendo D.S. (m. 22) *Cod*
(Solo ends)

all the while, - through all the way, - Mu-sic was my friend..

crescendo *mf*
no breath

(oo) Mu-sic was my friend.

crescendo *mf*
no breath

crescendo D.S. (m. 22) *al Coda*

CODA

with intensity
mf

song. I hear it though there are no

song.

song.

with intensity
mf

I hear it though there are no

CODA

with intensity
mf

voic - es sing - ing. ——— And e - ven when there are — no

Though there is no voice.

Though there is no voice.

voic - es sing - ing. ——— And e - ven when there are — no

The first system of the musical score consists of four vocal staves and two piano staves. The vocal parts are in treble and bass clefs, while the piano accompaniment is in bass clef. The lyrics are: "voic - es sing - ing. ——— And e - ven when there are — no" on the first line, "Though there is no voice." on the second line, "Though there is no voice." on the third line, and "voic - es sing - ing. ——— And e - ven when there are — no" on the fourth line.

poco a poco cresc. to m. 53

sounds at all. As long as there is love and

When there is no sound.

When there is no sound.

sounds at all. As long as there is love and

poco a poco cresc. to m. 53

The second system of the musical score consists of four vocal staves and two piano staves. The vocal parts are in treble and bass clefs, while the piano accompaniment is in bass clef. The lyrics are: "sounds at all. As long as there is love and" on the first line, "When there is no sound." on the second line, "When there is no sound." on the third line, and "sounds at all. As long as there is love and" on the fourth line. The system concludes with the instruction "*poco a poco cresc. to m. 53*".

those who care, Mu-sic's voice— will not be stilled,— it

those who care, Mu-sic's voice— will not be stilled,— it

those who care, Mu-sic's voice— will not be stilled,— it

those who care, Mu-sic's voice— will not be stilled,— it

poco allargando

sings out ev - 'ry - where, ev - 'ry - where, ev - 'ry-where.

sings out ev - 'ry - where, ev - 'ry - where, ev - 'ry-where.

sings out ev - 'ry - where, ev - 'ry - where, ev - 'ry-where.

sings out ev - 'ry - where, ev - 'ry - where, ev - 'ry-where.

poco allargando

F BROADLY
53 *a tempo*

più f

There will al - ways be a song — to make my

più f

There will al - ways be a song — to make my

più f

There will al - ways be a song, a song. —

più f

53 **F** BROADLY

a tempo
più f

fu - ture bright — and keep my spir - it strong. When my

fu - ture bright — and keep my spir - it strong. When my

Fu - ture bright — and keep my spir - it strong. When my

Fu - ture bright — and keep my spir - it strong. When my

crescendo
heart is heav - y and the road is long,—

crescendo
heart is heav - y and the road is long,—

crescendo
heart is heav - y and the road is long,—

crescendo
heart is heav - y and the road is long,—

crescendo

ff
There will al - ways be a song.

ff
there will al - ways be a song. There will be a

ff
there will al - ways be a song.

ff
there will al - ways be a song. There will be a

ff

There will al - ways be a song.

song. — Be a song, there will be a

There will al - ways be a song.

song. — Be a song, there will be a

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "There will al - ways be a song." followed by "song. — Be a song, there will be a". The piano accompaniment features a steady bass line and chords in the right hand.

molto ritard. to end

There will al - ways be a song, — a song.

song. Be a song, — a song.

There will al - ways be a song, — a song.

song. — Be a song, — a song.

molto ritard. to end

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "There will al - ways be a song, — a song." followed by "song. Be a song, — a song." and "There will al - ways be a song, — a song." followed by "song. — Be a song, — a song." The piano accompaniment features a steady bass line and chords in the right hand. The system concludes with the instruction "molto ritard. to end".