

# Ever Present, Ever Faithful

Words and Music by  
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Arr. by Jay Rouse

\* **1** **8** Tenderly ♩ = ca. 70

5

MALE SOLO  
*p*

8

\*CD POINTS: Split-channel, CD: 1-7; Stereo Trax, CD: 8-14; Vocal Demo, CD: 15

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10

faith has wea - thered ev - 'ry storm, That's

The musical score for measures 10 and 11 is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal line is in the bass clef, and the piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "faith has wea - thered ev - 'ry storm, That's".

12

when the ques - tions try to take me

The musical score for measures 12 and 13 continues in the same key signature and time signature. The lyrics are: "when the ques - tions try to take me". A large, diagonal watermark reading "For Preview Only" is overlaid across the score.

14

back to where — I was — be - fore; The

The musical score for measures 14 and 15 continues in the same key signature and time signature. The lyrics are: "back to where — I was — be - fore; The". The score concludes with a double bar line and a final treble clef on the right-hand staff.

fear of fall - ing, fear of fail - ing, fear that just won't

let me go, But there's a peace— past

For Preview Only



FEMALE SOLO (*top notes*)  
 MALE SOLO (*bottom notes*)  
*mp* *cresc.*

un - der - stand - ing Be - cause I trust, be -

23

*rit.* *mf* *a tempo*

cause I know. You're ev - er pres - ent, ev - er faith - ful,

*rit.* *mf* *a tempo*

26

ev - er close\_ to the bro - ken heart - ed;

28

Strong in weak - ness, joy in sor - row,

30

yes - ter-day, — to - day, to - mor - row; I'm

32

ev - er thank - ful, ev er grate - ful, You're

34

ev - er pres - ent, ev - er faith - ful.

*dim.*

*mp*

3 10

37

40

MALE SOLO  
*mp*

When the dark - ness of night is clos - ing

42

in on all Your light of grace, When I need You

45

*cresc.*

more than ev - er is when it feels like I'm so

*cresc.*

47

FEMALE (*top*)  
MALE (*bottom*)  
*mf*

far a - way. You're ev - er pres - ent,

*Add CHOIR parts*  
*mf*

Oh,  
*mf*

49

ev - er faith - ful, ev - er close - to the

Ah, bro - ken

51

bro - ken heart - ed; Strong in weak - ness,

heart - ed, Oh,



53

joy in sor - row, yes - ter-day, to -

Ah, to - day, to -

55

day, to - mor - row; I'm ev - er thank - ful,

mor - row, Oo.

57

ev - er grate - ful, You're ev - er pres - ent,

*dim.*

59

ev - er faith - ful.

*dim.*

*mp*

MALE SOLO  
*p*  
O-ver and o - ver, —

*p cresc.*

This musical system covers measures 62 to 64. It features three staves: a vocal line, a bass line, and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a rest in measure 62 and 63, then enters in measure 64 with the lyrics "O-ver and o - ver, —" starting on a half note. The piano accompaniment provides harmonic support throughout, with a dynamic marking of *p* and a *cresc.* (crescendo) starting in measure 64.

FEMALE SOLO  
*mp*  
Morn - ing by morn - ing, —

This musical system covers measures 65 to 67. It features three staves: a vocal line, a bass line, and a piano accompaniment. The key signature has three flats. The vocal line begins with a rest in measure 65, then enters in measure 66 with the lyrics "Morn - ing by morn - ing, —" starting on a half note. A triplet of eighth notes is marked with a "3" above it. The piano accompaniment provides harmonic support throughout.

67

*mf*  
Ev - e - ry sun - rise,

*mf*  
Ev - e - ry sun - rise,

Add CHOIR *unis.*  
*mf*  
Ev - e - ry sun - rise,

*mf*

69

ev - e - ry dark night;

ev - e - ry dark night;

ev - e - ry dark night;

In ev - 'ry sun - rise,

In ev - 'ry

Ah,

FEMALE (top)  
MALE (bottom)

O-ver and o - ver, O-ver and o -

dark\_\_ night,

O - ver and

75

6 13

*molto rit.* *f a tempo*

ver! You're ev - er pres - ent,

*molto rit.* *f a tempo*

o - ver! You're ev - er pres - ent,

*molto rit.* *f* *f a tempo*

78

ev - er faith - ful, ev - er close to the

ev - er faith - ful, Oh,

bro - ken heart - ed; Strong in weak - ness,

Ah, Strong in weak - ness,

joy in sor - row, yes - ter - day, to -

joy in sor - row, Oh,

## FEMALE SOLO

84

day, to-mor - row; I'm <sup>3</sup> ev - er thank - ful,

MALE SOLO

Ev - er thank - ful,

Ah, I'm ev - er thank - ful,

86

7 14

ev - er grate - ful, You're ev - er pres - ent,

I'm ev - er grate - ful, \_\_\_\_\_

I'm ev - er grate - ful, \_\_\_\_\_



88

*mp*

ev - er faith - ful. I'm  
 ev - er faith - ful.  
 ev - er faith - ful.

91

MALE SOLO

*mp*

ev - er thank - ful, ev - er grate - ful, You're  
 I'm ev - er grate - ful,

93

## DUET

ev - er pres - ent, ev - er faith - ful.

Musical score for measures 93-95. The score is for a duet, featuring a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and quarter notes B4, A4, and G4. The piano accompaniment consists of a bass line with a quarter note G2, quarter notes A2, B2, and C3, and a treble line with a quarter note G4, quarter notes A4, B4, and C5. The tempo changes to 3/4 at the end of measure 95.

96

rit.

rit.

Musical score for measures 96-99. The score continues from the previous page. The key signature remains three flats, and the time signature is 3/4. The vocal line has a quarter note G4, followed by a quarter rest, and a quarter note G4. The piano accompaniment features a bass line with a quarter note G2, quarter notes A2, B2, and C3, and a treble line with a quarter note G4, quarter notes A4, B4, and C5. The tempo is marked 'rit.' (ritardando) in both the vocal and piano parts.