

# It's Always There

from The Wound in the Water  
(Mvt. 13: The Singer's Voice)

Text by  
Euan Tait

Music by  
Kim André Arnesen



## About the composer

Kim André Arnesen (b. 1980), is a classical composer from Trondheim, Norway. Although he was an avid follower of MTV and a huge fan of The Cure at ten years old, he also studied classical piano, sang as a chorister in the Nidaros Cathedral Boys' Choir, and received his education at the Music Conservatory in Trondheim. With a deep interest in baroque, contemporary classical, and popular music, his musical career could have ventured down many paths; however, choral music became his greatest passion.



Kim's first major work, *Magnificat*, was commissioned and premiered by the Nidaros Cathedral Girls' Choir. Released by 2L in 2014, the work received rave reviews from prominent classical music magazines like *Gramophone* and *Choir & Organ*, and was nominated for a Grammy Award for 'Best surround recording'. His second album, *'Infinity: Choral Works'* (Naxos), released in January 2018, reached No. 2 on iTunes' best-selling classical albums and No. 6 on the Billboard Traditional Classical Albums Charts.

Among Kim's most popular and globally performed choral pieces are *Even when He is silent*, *Cradle Hymn*, and *Flight Song*. His music has sold in six-figure numbers and has been performed in more than 50 countries.

Other notable works include his *Requiem for Solace*, commissioned by the Nidaros Cathedral Boys' Choir in 2014; *The Wound in the Water*, commissioned by the St. Olaf Festival in Trondheim and premiered by *Conspirare*, Elin Manahan Thomas and conductor Craig Hella Johnson in 2016; and *Holy Spirit Mass*, written to commemorate the 500-year anniversary of the Reformation in 2017 for the National Lutheran Choir. The European premiere took place in Rome at the opening of the 2018 International Festival of Sacred Music and Art. *Tuvayhun - Beatitudes for a Wounded World* was commissioned and premiered by the Manhattan Girls Chorus and conductor Michelle Oesterle in 2018, and its 2022 recording was nominated in two different Grammy categories.

Kim is an elected member of the Norwegian Composers Society and his music is published by prestigious music publishers such as Boosey & Hawkes, Walton Music, Santa Barbara Music Publishers, and Norsk Musikkforlag.



**recording and rehearsal tracks available at [sbmp.com](https://sbmp.com)**

# It's Always There

from *The Wound in the Water* (Mov. 13: The Singer's Voice)

Euan Tait

Kim André Arnesen

Flexible, jazz ballad ♩ = c. 54

Opt. Solo

*mp* *mf* *mp*

S It's al - ways there, sound - ing, it's al - ways there, cir -

*p* *mp* *p*

S Oo,

*p* *mp* *p*

A Oo,

*p* *mp* *p*

T Oo,

*p* *mp* *p*

B Oo,

*p* *mp* *p*

B Oo,

Piano (Optional)

*p*

con Ped.

It is illegal to duplicate this piece by photocopying or any other means.  
Those violating the copyright will be punished to the full extent of the law.  
© Copyright 2025 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.  
Printed in the U.S.A.





10

*mf*

threads\_\_\_\_\_ wo - ven from steel made

*mf*

threads, our shared\_\_\_\_ song, its threads,\_\_\_\_\_ wo - ven from

*mf*

threads, its threads, from

*mf*

threads, its threads, from

*mf*

its\_\_\_\_ threads, wo - ven from steel

*mf*

song, its threads, from

*mf*



14

*mp* *mf* *mp* *mf*

laugh - ter, ten - sile, strong - ly in - vis - i - ble,

*mp* *mf* *mp* *mf*

laugh - ter, ten - sile, strong - ly in - vis - i - ble,

*mp* *mf* *mp* *mf*

laugh - ter, ten - sile, strong ly in - vis - i - ble,

*mp* *mf* *mp* *mf*

laugh - ter, ten - sile, strong - ly in - vis - i - ble,

*mp* *mf* *mp* *mf*

laugh - ter ten - sile, strong - ly in - vis - i - ble,

*mp* *mf* *mp* *mf*

laugh - ter, ten - sile, strong - ly in - vis - i - ble,

*mp* *mf*

laugh - ter, ten - sile, strong - ly in - vis - i - ble,





20

*p* *cresc. poco a poco*  
to un - fold each oth - er's

*mp* *cresc. poco a poco*  
to un - fold in each oth - er's

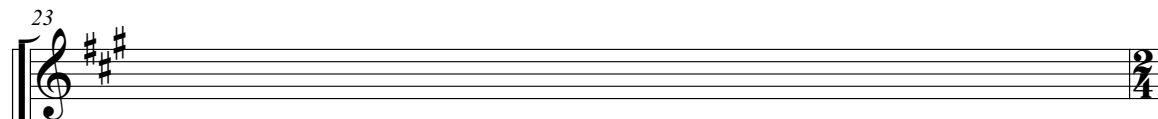
*cresc. poco a poco*  
tempt in what we seek to un - fold, to un - fold in each oth - er's

*p* *cresc. poco a poco*  
in what we seek to un - fold, in each oth - er's

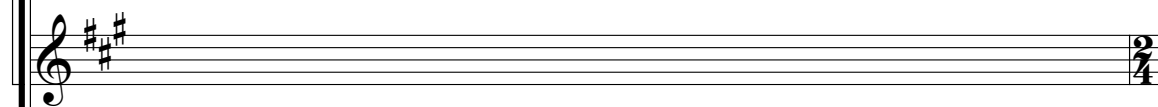
*p* *cresc. poco a poco*  
un - fold, oth - er's

*p* *cresc. poco a poco*

23



This section of the score is not included for copyright protection.  
 © Copyright 2025 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.



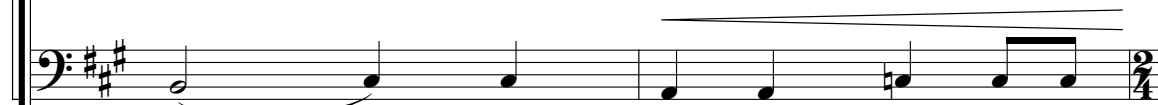
lives \_\_\_\_\_ as \_\_\_\_\_ stu - dents friends in these



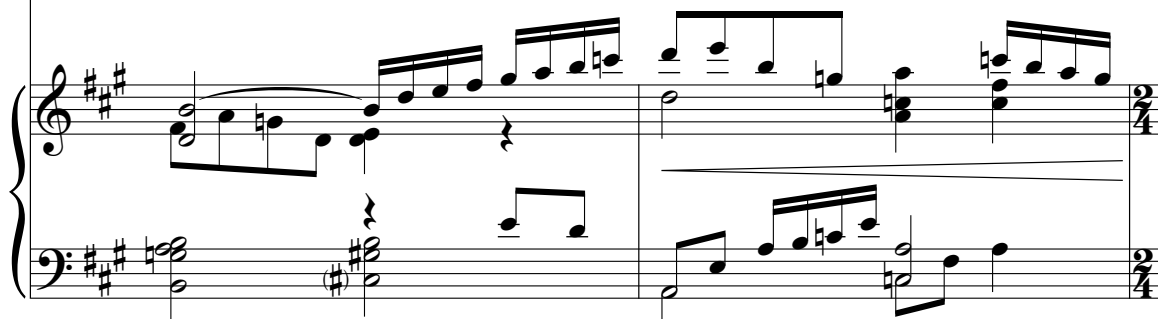
lives \_\_\_\_\_ as \_\_\_\_\_ stu - dents, friends in these



lives \_\_\_\_\_ as \_\_\_\_\_ stu - dents, friends in these



lives \_\_\_\_\_ as \_\_\_\_\_ stu - dents, friends in these



rit. *f* *a tempo mp*

25

*f* *mp*

sing - ing, un - fin - ished days,

*f* *mp*

sing - ing, days, —

*f* *mp*

sing - ing,

*f* *mp*

sing - ing, un - fin - ished

*f*

sing - ing,

*f*

sing - ing,

*f* *mp*

5

PREVIEW

28

poco rit.

a tempo  
*mp*

In our life, our

*p* un - fin - ished days. , *mp* In our life \_\_\_\_\_

*mp* days, \_\_\_\_\_ *p* days. \_\_\_\_\_ , *mp* In our

*p* days, \_\_\_\_\_ , *mp* In our

*p* days, \_\_\_\_\_ , *mp* In our

*mp* days, \_\_\_\_\_ *p* days. \_\_\_\_\_ , *mp* In our

*mp* days, \_\_\_\_\_ *p* days. \_\_\_\_\_ , *mp* In our

*p* *mp*

31

poco rit. a tempo  
*mp*

life - yes, from their

*mf* *mp*

our life - yes, sing

*mf* *mp*

life, sing

*mf* *mp*

life, our - ings sing

*mf*

life, our be - ings sing

*mf*

life, our be - ings sing

*mf*

34

*mf* *p* *poco rit.*

depths; and from our lives, our lives\_\_\_\_\_ comes our an - swer, our an - swer of

*mp* *mf* *p*

from our lives, our lives comes\_ our an - swer, our an - swer of

*mp* *mf* *p*

from our lives, our lives\_\_\_\_\_ comes our an - swer, our an - swer of

*mp* *mf* *p*

8 from our lives comes our an - swer, our an - swer of

*mp* *mf* *p*

from our lives comes our an - swer, our an - swer of

*mp* *mf* *p*

from\_\_\_\_\_ our lives\_\_\_\_\_ comes our an - swer, our an - swer of

*mp* *mf* *p*

37 *mp* *a tempo* *p* *mp* *p*

thanks, and our one song\_ wings,\_ still

*mp* *p* *mp*

thanks, oh,

*mp* *p* *mp*

thanks, oh,

*mp* *mp*

thanks, in - to the fall - ling,

*mp* *p* *mp*

thanks, oh,

*mp* *p* *mp*

thanks, oh,

This section of the score is not included for copyright protection.  
© Copyright 2025 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.



40

rit. *mf* *p*

meno mosso

fire of the bright snow, slow - ly turn - ing our

*p* *mf*

oh

*p* *mf*

oh

*p* *mf*

oh

*p* *mf*

oh

*p* *mf*

oh

*p* *mf* *p*

oh

43

rit. *pp* *pp* < >

streets to a deep and frag - ile peace.

*pp* *pp* < >

peace.

*pp* *pp* < >

pea

*pp* *pp* < >

peace.

*pp* *pp* < >

peace.

*pp* *pp* < >

peace.

*pp* *ppp* *8va*

## Lyrics by Euan Tait

It's always there, sounding,  
circling in us; we reach in

to draw it out, and find it  
a familiar, hidden friend:

our shared song, its threads  
woven from steel

made gossamer, light  
as laughter, tensile,

strongly invisible,  
present in the love

we attempt, in what  
we seek to unfold

in each others' lives  
as students, friends,

in these singing,  
unfinished days.

In our life-yes, our beings  
sing from their depths;

and from our lives  
comes our answer of  
thanks,

and our one song wings  
into the falling, still fire

of the bright snow, slowly  
turning our streets  
to a deep and fragile  
peace.



to see complete scores, hear recordings  
and discover more music at

**SBMP.COM**

**DO NOT  
PHOTOCOPY**



**SBMP 1834 Code: B20**



7 85147 87376 1