

# That Music Always Round Me

*Dedicated to the past, present, and future members of South Albany RebelSingers. Through fire and flames, you proved that art and music and fellowship are not tied to a specific location or building, but instead grow from the spark of commitment and perseverance that burns in each and every one of you.*

*The tragedy of April 1, 2015 devastated your home but couldn't extinguish your spirit. We rise, stronger and more resolute, dwelling not on the past, eyes ever toward the future.*

Walt Whitman

David N. Childs

Gently, nostalgically, and with rubato ♩ = c. 78

Piano

The musical score is written for piano in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of music. The first system (measures 1-4) begins with a piano (*p*) dynamic and features a melody in the right hand and a bass line in the left hand. The second system (measures 5-8) includes a *rit.* (ritardando) marking and dynamics of *mf* and *mp*. The third system (measures 9-11) includes a *rit.* marking and a *A tempo* marking, with a dynamic of *mf*. The fourth system (measures 12-14) continues the piece with various rhythmic patterns and dynamics. Performance markings include *Tea* (trill) and *Tea sim.* (trill simile) throughout the score.

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1440-3

15

S

A

T *p*  
That mu - sic al - ways round me, —

B *p*  
That mu - sic al - ways round me, —

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17

*p*  
That mu - sic al - ways round me, —

*p*  
That mu - sic al - ways round me, —

19 *mp molto cresc.* *f*

un-ceas-ing, un-be-gin-ning, yet long un-

*mp molto cresc.* *f*

un-ceas-ing, un-be-gin-ning, yet long un-

*mp molto cresc.*

un-ceas-ing, un-be-gin-ning,

*mp molto cresc.* *f*

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22 *mf* *mf* *f* *mf* *mf*

taught I did not hear,

taught I did not hear,

yet long un-taught I did not hear,

yet long un-taught I did not hear,

*dim.*

25 *mp* *rit.*

I did not hear.

*mp* *rit.*

I did not hear.

*mp* *rit.*

I did not hear.

*mp* *rit.*

I did not hear.

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28 *A tempo* *rit.* *A tempo*

*A tempo* *rit.* *A tempo*

*(mp)* *8va* *cresc.*

32 *mf*

I hear not the vol-umes of sound mere-ly, I hear not the vol-umes of

*mf*

I hear not the vol-umes of sound mere-ly, I hear not the

*mf*

I hear not the

*mf*

I hear not the

*mf*

I hear not the

(8<sup>va</sup>)

*mf*

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34 *dim.*

sound, I am moved, I am moved by the ex-quis-ite mean-ings,

*dim.*

sound, I am moved, I am moved by the ex-quis-ite mean-ings,

*dim.*

sound, I am moved, I am moved by the ex-quis-ite mean-ings,

*dim.*

sound, I am moved, I am moved by ex-quis-ite mean-ings,

37 *p* *mp cresc. poco a poco*

S I lis-ten to the dif-f'rent voic-es wind-ing in wind-ing out, wind-ing  
*mp cresc. poco a poco*

S I lis-ten to the dif-f'rent voic-es wind-ing in wind-ing out,  
*mp cresc. poco a poco*

A I lis-ten to the dif-f'rent voic-es wind-ing, wind-ing,  
*mp cresc. poco a poco*

T I lis-ten to the dif-f'rent voic-es wind - ing, wind-ing  
*mp cresc. poco a poco*

B I lis-ten to the dif-f'rent voic-es wind - ing in,  
*8<sup>va</sup>*

in and out, wind-ing in winding out, wind-ing in and out, voic - es

wind-ing in and out, wind-ing in wind-ing out, wind-ing out, voic - es

wind-ing, wind-ing, wind-ing, wind-ing, wind-ing, voic - es

in and out, wind - ing in, wind-ing out, voic - es

wind - ing out, wind - ing in, wind-ing out, voic - es  
*(8<sup>va</sup>)*

1440-8

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43

S  
striv - ing, con - tend - ing with fier - y vehe-mence to ex-

A  
striv - ing, con - tend - ing with fier - y vehe-mence to ex-

T  
striv - ing, con - tend - ing with fier - y vehe-mence to ex-

B  
striv - ing, con - tend - ing with fier - y vehe-mence to ex-

*f*

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46

Meno mosso  $\text{♩} = c. 62$   
*mp cresc.*

S  
cel each oth - er in e - mo - tion; I do not

A  
cel each oth - er in e - mo - tion; I do not

T  
cel each oth - er in e - mo - tion; I do not

B  
cel each oth - er in e - mo - tion; I do not

*mp cresc.*

Meno mosso  $\text{♩} = c. 62$

49

think the per - form - ers know them - selves, but *mf*

think the per - form - ers know them - selves, but *mf*

think the per - form - ers know them - selves, but

© protection

53

now I think I be - gin to know them, be - *cresc.*

now I think I be - gin to know them, be - *cresc.*

now I think I be - gin to know them, be - *cresc.*

now I think I be - gin to know them, be - *cresc.*

*mf*

*f*



57 *f cresc.* *rit.*

gin to know them, be - gin to know

*f cresc.*

gin to know them, be - gin to know

*f cresc.*

gin to know them, be - gin to know

*f cresc.*

gin to know them, be - gin to know

*f cresc.*

gin to know them, be - gin to know

*rit.*

61 *Tempo primo* ♩ = c. 78

*ff*

them.

*ff*

them.

*ff*

them.

*ff*

them.

*Tempo primo* ♩ = c. 78

*ff*

*dim. poco a poco*

64

*f*

67

*mf*

70

*sempre dim. poco a poco* *mp*

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73

*rit.* *p*

76

*pp*