

Something of You

Rachel Land

Arden Skoglund

Piano

Longingly $\text{♩} = 70$

Soprano (S) and Alto (A) parts begin at measure 7. The lyrics are:

I thought I caught a glimpse of you
I thought I caught a glimpse of you to-day

The piano part continues with eighth-note patterns and sustained notes.

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Printed in the U.S.A.

1221-3

10

Soprano (S) vocal line: thought I saw out of the cor - ner of my eye
 Alto (A) vocal line: out of the cor - ner of my eye
 Tenor (T) vocal line: (rest)
 Bass (B) vocal line: (rest)

rit.

A tempo *mf*

mf

mf

mf

rit.

A tempo

Bassoon (B) instrumental line: (rest)
 Bassoon (B) instrumental line: (rest)

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13

Soprano (S) vocal line: turned but it was on - ly the bright rays of the sun
 Alto (A) vocal line: turned but it was on - ly the bright rays of the sun
 Tenor (T) vocal line: turned but it was on - ly the bright rays of the sun
 Bass (B) vocal line: turned but it was on - ly the bright rays of the sun

f

f

f

f

p

Bassoon (B) instrumental line: (rest)
 Bassoon (B) instrumental line: (rest)

17

When I re-ceived an en-

When I re-ceived an en-

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21

cour-ag-ing word or glance or smile from some-one whose love,

cour-ag-ing word or glance or smile from some - one whose love,

24

Cut through my dark - ness, cut through my dark - ness I thought, I hoped it
 Cut through my dark - ness, cut through my dark - ness I hoped it
 love, love, I thought, I hoped it
 love, love, I thought, I hoped it

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27

might be you
 might be you
 might be you
 might be you

31

mf

Each time I felt a gap-ing ache, a

mf

Each time I felt a gap-ing ache, a

mf

Each time I felt a gap - ing

mf

Each time I felt a gap - ing

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35

gap-ing ache And long - ing for where I know You are and

gap-ing ache long - ing for where I know You are and

ache long - ing for where I know You are and

ache long - ing for where I know You are and

38

I am meant to be.
While
I am meant to be.
While
I am meant to be.
I am meant to be.

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42

I lay dy-ing, dy-ing, dy-ing, To re-
I lay dy-ing, dy-ing, dy-ing, dy-ing, To re-
- You whis-per hope to me To re-
You whis-per hope to me To re-

mp cantabile

46

place self right - eous - ness with re - pent - ance and

place self right - eous - ness with re - pent - ance and

place self right - eous - ness with re - pent - ance and

place self right - eous - ness with re - pent - ance and

place self right - eous - ness with re - pent - ance and

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48

give these bro - ken wings the de -

give these bro - ken wings ff

give these bro - ken wings ff

give these bro - ken wings ff

give these bro - ken wings the de -

ff R.H.
L.H.

50

sire a - gain, to fly a - gain, the de -
the de - sire a - gain, to fly a -
the de - desire a - gain, to fly a -
sire a - gain, to fly a - gain, the de -
the de -
the de - desire a - gain, to fly a -
sire a - gain, to fly a - gain, the de -

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52

sire a - gain to fly a - gain,
gain, de - sire to fly a - gain,
gain, de - sire to fly a - gain, to
sire a - gain to fly a - gain, the de - desire a - gain, to fly a -
sire a - gain to fly a - gain, the de -

54

fly a-gain, to fly a-gain, fly a-gain!

fly a-gain, to fly a-gain, fly a-gain!

8
fly a-gain, fly a-gain, fly a-gain, fly a-gain!

fly a-gain, fly a-gain, fly a-gain, fly a-gain!

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58

mp

mp

mp

8th

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Musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps) and common time (indicated by '4'). Measure 65 begins with a sixteenth-note pattern in the bass, followed by eighth-note pairs in the treble. Measure 66 starts with a sixteenth-note pattern in the bass, followed by eighth-note pairs in the treble. Measure 66 includes dynamic markings: 'accel.' (accelerando) over the first two pairs, 'rit.' (ritardando) over the next two pairs, and 'thought.' under the vocal line. The vocal line consists of sustained notes with fermatas. Measure 67 begins with a sixteenth-note pattern in the bass, followed by eighth-note pairs in the treble. Measure 68 begins with a sixteenth-note pattern in the bass, followed by eighth-note pairs in the treble.