

# Someone I Knew

for soprano or mezzo soprano and piano

Joe Fried

Mezzo-soprano

*J = 80*

Piano

Mzs.

Pno.

Mzs.

Pno.

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14

Mzs. *mf* *mp*

call - as if it hap-pened this ver-y morn-ing. I re - mem - ber it so

Pno.

18 *p* *mp* *p* *mp*

well. I was shy and so a - fraid. I wouldn't let my feel-ings show. I held e -

Pno.

23

Mzs. *p*

mo-tions so tight-ly, I could not say a sin-gle word. We drew

Pno.

27

Mzs. *mp* clos-er and we kissed. It was won - der-ful but then we turned a - way, and we

Pno. *p* *mp*

32

Mzs. grew a-part as life got in the way. But now my life is full and

Pno. *p* *mp*

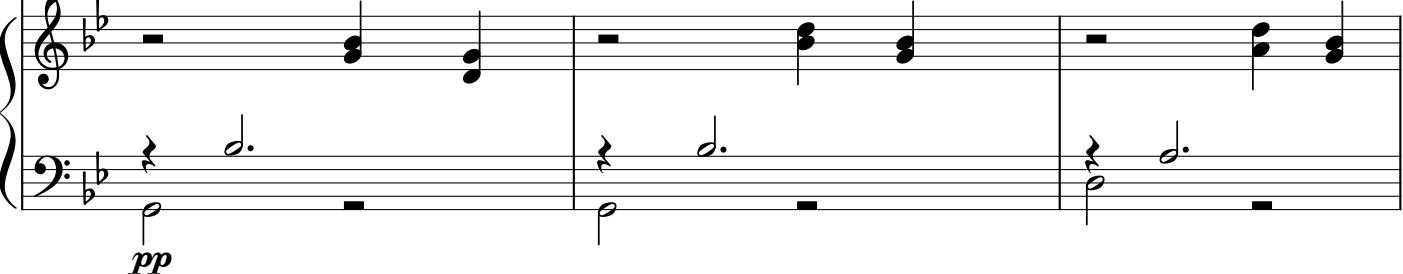
36

Mzs. joy - ous and I hope hers(his) is too, And

Pno. *p*

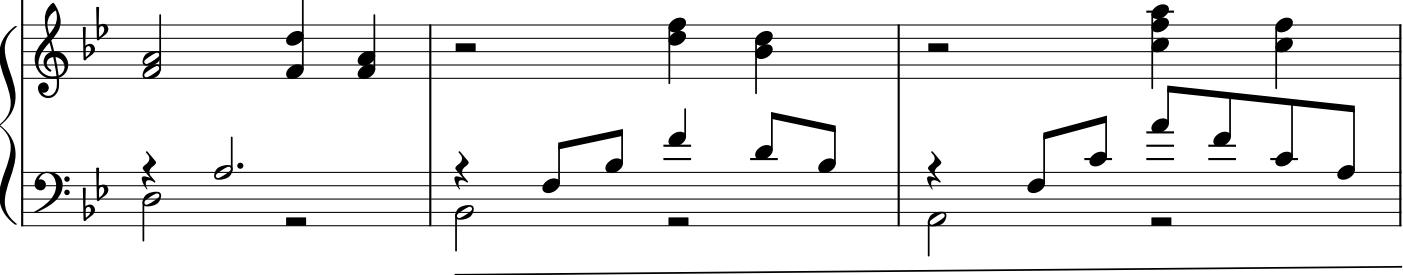
39

Mzs. we are old - er. Time is pre - cious. We shouldn't live in-side the

Pno. 

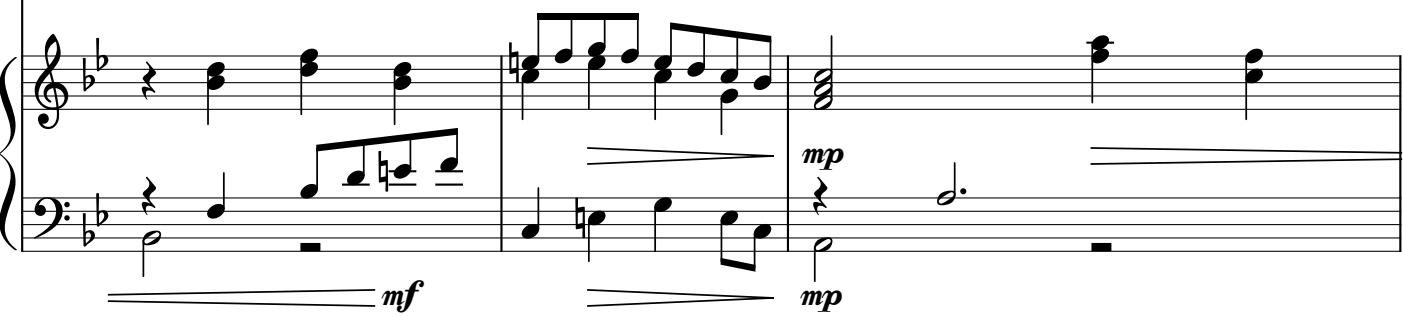
42

Mzs. past, for life is best in the pres - ent with

Pno. 

45

Mzs. those we love ever - y day. Good - bye to dis - tant thoughts and

Pno. 

♩ = 80

48 **p**

Mzs. fan-cies. Those dreams should stay a - way. I

Pno. { **p** **p** **pp** **p** **p** **mp**

53 **p mp**

Mzs. knew - some-one who knew - some-one who knew me when I was young - er. I

Pno. { **mp** **p** **p** **p**

57 **p** **mp** **p** **mp**

Mzs. claimed - I had for - got-ten. Why I said that I do not know. Some mem - or-ies are

Pno. { **p** **p** **p** **p** **p**

62

Mzs.   
 Pno.

67

Mzs.   
 Pno.

72

Mzs.   
 Pno.

Mezzo-soprano

# Someone I Knew

for soprano or mezzo soprano and piano

Joe Fried

The musical score consists of eight staves of music for mezzo-soprano and piano. The tempo is marked as  $\text{♩} = 80$ . The key signature is one sharp. The lyrics are as follows:

I knew - some-one who knew - some-one who knew me when I was  
young - er. I claimed - I had for - got - ten. Why I said that I do not know. Some  
mem - or - ies are dis - tant, but this one I can still re - call - as if it  
hap - pened this ver - y morn - ing. I re - mem - ber it so well. I was shy and so a -  
fraid. I wouldn't let my feel - ings show. I held e - mo - tions so tight - ly, I  
could not say a sin - gle word. We drew clos - er and we kissed. It was  
won - der - ful but then we turned a - way, and we grew a - part as life got in the  
way. But now my life is full and joy - ous and I hope hers(his) is too, And

39

we are old - er. Time is pre - cious. We shouldn't live in-side the past, for

43

life is best in the pres - ent with those we love ever - y day. Good -

47

*p* *mf*

bye to dis-tant thoughtsand fan - cies. Those dreams should stay a - way. I

53

*p mp*

knew - some-one who knew - some-one who knew me when I was young - er. I

57

*p* *mp* *p* *mp*

claimed - I had for - got - ten. Why I said that I do not know. Some mem - ories are

62

*mf* *mp*

dis-tant, but this one I can still re - call - as if it hap - pened this ver - y morn-ing. I re-

67

*p* *mp*

mem - ber it so well. We were young and had separ - ate goals. Our love had no room to

72

*mf* *mp* *p* *pp*

grow, it on - ly lives in my mem - or-y, the love, that I once knew.

Piano

# Someone I Knew

for soprano or mezzo soprano and piano

Joe Fried

A musical score for piano and soprano or mezzo soprano. The score consists of five systems of music, each with two staves: soprano (treble clef) and bass (bass clef). The key signature is one sharp (F#), and the tempo is 80 BPM. The vocal part begins at measure 13.

**Measure 1:** The piano accompaniment starts with a forte dynamic (f) followed by a half note. The vocal part enters with a melodic line consisting of eighth notes.

**Measure 2:** The piano accompaniment continues with eighth-note chords. The vocal part follows with eighth-note chords.

**Measure 3:** The piano accompaniment has a sustained note. The vocal part continues its eighth-note pattern.

**Measure 4:** The piano accompaniment has another sustained note. The vocal part continues its eighth-note pattern.

**Measure 5:** The piano accompaniment has a sustained note. The vocal part continues its eighth-note pattern.

**Measure 9:** The piano accompaniment has a sustained note. The vocal part continues its eighth-note pattern.

**Measure 13:** The vocal part begins with a melodic line. The piano accompaniment provides harmonic support with eighth-note chords.

**Measure 17:** The vocal part continues its melodic line. The piano accompaniment provides harmonic support with eighth-note chords.

23

30

37

44

50

$\text{♩} = 80$

This image contains five staves of musical notation for two voices. The top three staves (measures 23, 30, and 37) are in G major (two sharps) and common time. The bottom two staves (measures 44 and 50) are in F major (one sharp) and common time. Measure 23 starts with a forte dynamic (p) in the bass line. Measures 30 and 37 feature dynamic markings like *mp*, *p*, and *pp*. Measure 44 includes a tempo marking of  $\text{♩} = 80$ . Measure 50 ends with a fermata over the bass note.

55

59

63

67

73

$\text{♩} = 72$

$\text{♩} = 65$