

Dedicated to Carly Kincannon.

# AMELIA

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August 2007

Gently  $\text{♩} = 60$

Soprano

Piano

*mp*

*with pedal*

6

S

Through the fog, and through the dis-tance, you can

Pno.

11

S

see her sit-ting there: that girl in - side the cock - pit with a shock of au-burn

Pno.

Amelia

2

S 16  
hair. They ga - ther in the morn - ing, on the se - cond of Ju -

Pno.

S 20  
ly, Ev - ery - bo - dy's wav - ing; no one says good -

Pno.

S 25  
bye... There's a

Pno. *molto accel.* *pullback*

S 29 *Piu mosso* ♩ = 80  
chal lenge in the wi - ld, and it beck - ons to us all. But

Pno. *mf*

33

S

do we dare to ans - wer when we hear that si - ren call? Con -

Pno.

37

S

fron - ted with the great un - known, it's ea - si - er to run, but

Pno.

41

S

still I long to journ - ey with that some - one...

Pno.

45

S

Be - com - ing a - ware of the world a - round us, \_\_\_\_\_

Pno.

*accel.*

Amelia

4

49

S

break - ing a - way from the things that ground us, \_\_\_\_\_

Pno.

Joyous  $\text{♩} = 90$

52

S

A - mel - ia, let me come with you, ex - plo - ring.

Pno.

*slight rit.*

*f*

56

S

We could cir - cle the at - mos - phere. I

Pno.

59

S

yearn for ev - ery twist and turn, A - mel - ia, I'm rea - dy to lose my

Pno.

63

S

moor - - - ing. Un - teth - ered, \_\_\_\_\_ we're

Pno.

67

S

soar - - - ing...

*Meandering, slower*

67

*rit.*

*mp*

Pno.

72

**A tempo** ♩ = 90

S

What a thrill ing kind of cour - age it must take to go ex - plore, set - ting

72

*8va* *8va* *8va* *8va*

*subito mf*

Pno.

77

S

course for the hor - i - zon as our fath - ers did be - fore: to

77

Pno.

Amelia

6

81

S

leap o - ver a prec - i - pice with on ly hope to guide you, but

Pno.

*crosshand*

Detailed description: This system contains the first two staves. The vocal staff (S) begins at measure 81 with a treble clef and a key signature of two flats. It features a triplet of eighth notes on the first measure, followed by a quarter note, a quarter rest, and a quarter note. The piano accompaniment (Pno.) consists of two staves. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. A 'crosshand' instruction is placed above the right-hand piano staff in the final measure of this system.

85

S

if I had the chance to leap be - side you...

Pno.

Detailed description: This system contains the third and fourth staves. The vocal staff (S) begins at measure 85 with a treble clef and a key signature of two flats. It features a quarter note, a dotted quarter note, and two half notes. The piano accompaniment (Pno.) consists of two staves. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes.

89

S

Leav - ing the pres - ent far be - hind us, \_\_\_\_\_

Pno.

Detailed description: This system contains the fifth and sixth staves. The vocal staff (S) begins at measure 89 with a treble clef and a key signature of two flats. It features a triplet of eighth notes on the first measure, followed by a quarter note, a quarter note, and a half note. The piano accompaniment (Pno.) consists of two staves. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes.

93

S

Up to the fut - ure now to find us, \_\_\_\_\_ A

Pno.

*pullback*

Detailed description: This system contains the seventh and eighth staves. The vocal staff (S) begins at measure 93 with a treble clef and a key signature of two flats. It features a triplet of eighth notes on the first measure, followed by a quarter note, a quarter note, and a half note. The piano accompaniment (Pno.) consists of two staves. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. A 'pullback' instruction is placed above the right-hand piano staff in the final measure of this system.

Amelia

97  
S mel ia, let me be your comp - an - - - ion.

Pno. *a tempo*  
*f*

100  
S I'll be some - one to share the view of

Pno. 100

103  
S rol - ling hill and can - yon with A mel ia, the mom-ent is draw-ing

Pno. 103

107  
S nigh. Just look to the

Pno. 107  
*mp*

S 111 *cantabile*  
sky...

Pno. 111 *pullback* *a tempo*  
*f*

S 115 Aah...

Pno. 115

S 119 Aah...

Pno. 119

S 123 Aah...

Pno. 123 *ff*

127

S

Pno.

*mp*

*molto rit.*

131

S

Pno.

As in beginning  $\text{♩} = 60$

Through the fog, and through the dis-tance, you can

*p*

*l.v.*

*8va*

136

S

Pno.

*Piu mosso*  $\text{♩} = 80$

see her sit - ting there: that girl in - side the cock - pit with a

*mp*

140

S

Pno.

strong and stead - y stare. Then a small plane in the morn - ing, on the

3

Amelia

10

144

S

se - cond of Ju - ly, goes rac - ing down the run - way, lifts

Pno.

149

$\text{♩} = 90$

S

front first in - to air and starts \_\_\_\_\_ to \_\_\_\_\_

Pno.

154

**Presto**

S

\_\_\_\_\_ fly! \_\_\_\_\_

Pno.

158

S

Pno.

163

S

Pno.

*mp*

*quickly, but legato*

168

S

Pno.

*mf*