

# I Once Knew

Music and Lyrics by  
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12/8 time signature. Tempo marking: ♩ = 78. Dynamics: *mp*. The piano introduction consists of three measures. The right hand features a steady eighth-note accompaniment with chords, while the left hand plays a simple bass line.

4 MAN 2: *mp* *freely*

I once knew — a wom-an who tried to keep go - ing; who

*colla voce*

Measures 4-5. The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment continues with the same eighth-note pattern as the introduction. The dynamic is *mp* and the performance style is *freely*. The piano part includes a *colla voce* marking.

6 made more of life — than what she had been dealt; A wom-an who raised — a ci - ty of chil - dren, who

Measures 6-7. The vocal line continues with the lyrics. The piano accompaniment remains consistent with the eighth-note accompaniment. The dynamic is *mp*.

8

ne-ver got back or gotasked how \_\_\_ she felt. I

10

once knew \_\_\_ a wom an who had a laugh just like thun der, with hands that could wipe a-way a-ny-one's tears. A

12

wo-man whose life was-n't mea-sured by time, \_\_\_ who stayed the same age, de-spite pas-sing years. \_\_\_

14

So look bright, so look strong.

*slightly louder*

16 Act the un - beat - a - ble part you once played. So hold tight, so hold on. Hold

18 fast to the de - li - cate fu - tures you made. 'Cuzas I'm get - ting old - er I'm find - ing the holes — I

*understated*

20 *rit.* ne - ver — wan ted to see. So hold on, hold fast, hold tight - er — for

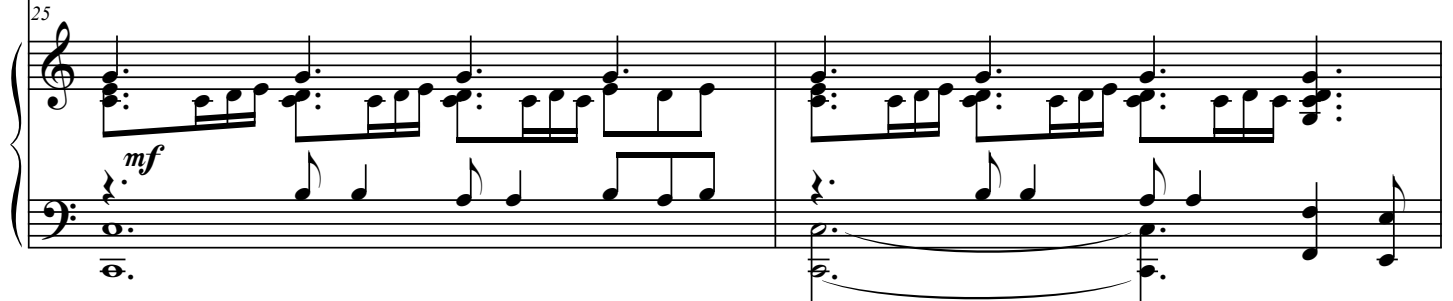
23 me. I

*a tempo*

25  
once knew — a wom an who took me to break-fast, who taught me that I could mix ket-chup with eggs. I

A single staff of music in treble clef containing the vocal line for measures 25 and 26. The melody is written in a simple, rhythmic style with quarter and eighth notes.

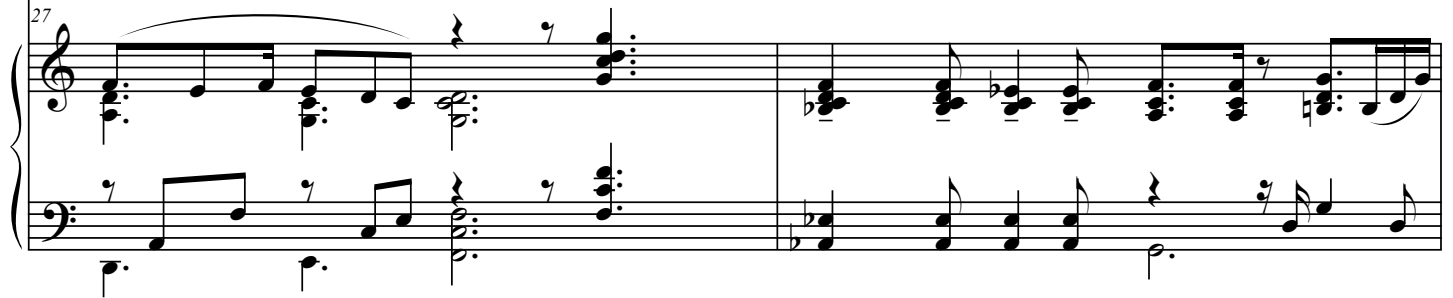
25  
*mf*

A grand staff of music (treble and bass clefs) for the piano accompaniment of measures 25 and 26. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line. A dynamic marking of *mf* is present at the beginning.

27  
once knew — a wom-an who saw all my mom-ents, who taught me — to sing and to stand on both legs.

A single staff of music in treble clef containing the vocal line for measures 27 and 28. The melody continues with quarter and eighth notes.

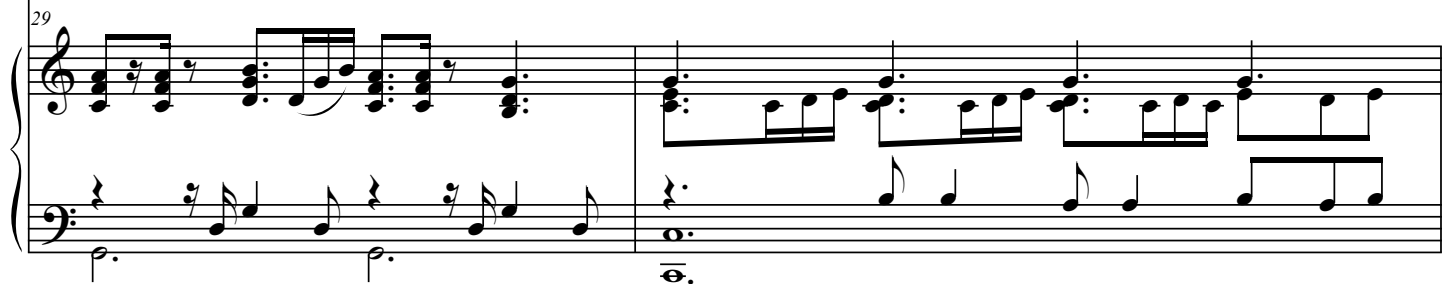
27

A grand staff of music for the piano accompaniment of measures 27 and 28. The right hand has a more active melodic line with eighth notes and chords, while the left hand remains rhythmic.

29  
I once knew — a wom-an not scared to be chal lenged, em-

A single staff of music in treble clef containing the vocal line for measures 29 and 30. The melody starts with a rest in measure 29 and then continues with quarter and eighth notes.

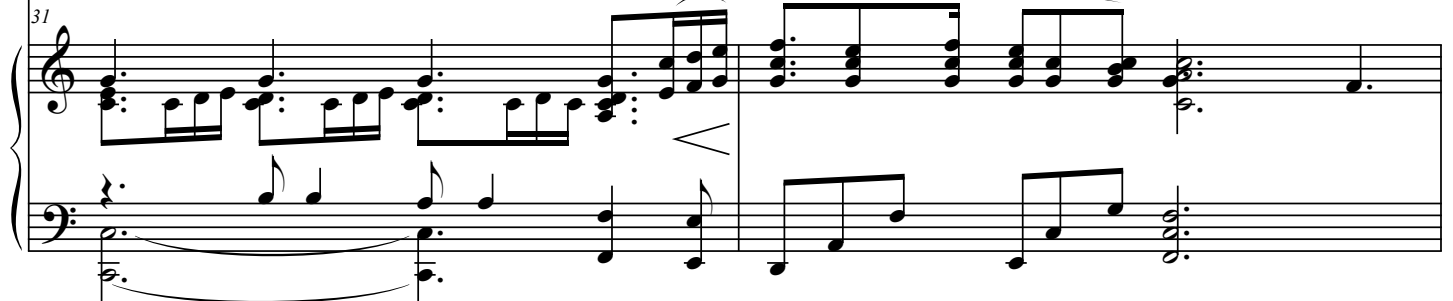
29

A grand staff of music for the piano accompaniment of measures 29 and 30. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line.

31  
brac-ing all chan-ces al-though she could fail. And when she fell down — she would al-ways get up. I

A single staff of music in treble clef containing the vocal line for measures 31 and 32. The melody continues with quarter and eighth notes.

31

A grand staff of music for the piano accompaniment of measures 31 and 32. The right hand has a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line.

33  
was - n't a - fraid, I knew she'd pre - vail. So look

33

35 *f*  
bright, so look strong. Act the un - beat - a - ble part you once played. So hold

35 *f*

37  
tight, so hold on. Hold fast to the de - li - cate fu - tures you made. 'Cuz as

37

39  
I'm get - ting old - er I'm find - ing the holes I

39  
*rhythmic; crisp*

40

ne - ver wan - ted to see. So hold on, hold fast, hold

42

tight - er for me.

*building intensity*

45

I won't e - ver leave, I can stay by your side.

*soaring; fluid*

47

What can I do so you're a - ble to see that there's

*building intensity*

49

no way to fall with out you there to catch me. So please be the wom an I

52

need you t be

54

So don't cry, and act strong.

56

Be the un - beat - a - ble part you once played. So just try and hold on.

58

Ev - 'ry - thing's fine Mom, you can't be a - fraid. — So hold

59 *freely*

on, hold fast, hold tight - er — for

*colla voce* *rit.*

61

me. —

*mp a tempo* *rit.* *mf*