

# Something Coming Our Way

words by  
SOLVIE UPDYKE

music by  
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$\text{♩} = 120c.$  *fluid* heel of the bow

**Violin**

3 *mf* heel of the bow

4 *mf*

7 *mf*

Sop. I think of some - thing that ev - ery - bo - dy knows is true, be - cause

1.2 *mf* *a 2 sul pont. port.* *port.* *port.* *port.* *port.*

Vn.3

4

12

Sop. when I a - wake the cars are go - ing to and fro.

1.2 *port.* *port.* *port.* *port.* *port.*

Vn.3

4

Detailed description: This is a page of a musical score for the piece 'Something Coming Our Way'. It features three main parts: Violin, Soprano, and Violin 3. The score is in 3/4 time and begins with a tempo of 120 beats per minute and a 'fluid' performance style. The Violin part (measures 3-6) starts with a 'heel of the bow' instruction and a mezzo-forte (mf) dynamic. The Soprano part (measures 7-11) has lyrics: 'I think of some - thing that ev - ery - bo - dy knows is true, be - cause'. The Violin 3 part (measures 1.2-6) includes a 'sul pont.' instruction and several 'port.' (portando) markings. The Soprano part (measures 12-15) has lyrics: 'when I a - wake the cars are go - ing to and fro.'. The Violin 3 part (measures 1.2-6) continues with various musical notations including slurs and accents. The score uses treble clefs for all parts and includes dynamic markings like mf and port. throughout.

18

Sop.

1

2

Vn.

3

4

*p*

Oh, \_\_\_\_\_

nat.

*p*

pizz.

*p*

normale

*p sub.*

normale

*p sub.*

24

Sop.

1

2

Vn.

3

4

why can't I im - a - gine what hap - pens to me? E - ven though

29

Sop. some - times I can hope — that it does - n't hap - pen a - gain. But I

1

2

Vn. 3

4

arco

34

Sop. *f* know it will for I've seen some - thing com - ing our way. — *mp* The

1 *f* *mp*

2 *f* *mp*

Vn. 3 *f*

4 *f*

3:2

38 *mf* *p sub.*

Sop. air smells so good and I love you. Oh, I love you.

1 *mf* *p sub.*

2 *mf* *p sub.*

Vn. 3 *mp* *mf* *p sub.* sul D

4 *mp* *mf* *p sub.* sul G

45

1 *ff*

2 *ff*

Vn. 3 sul pont. *ff*

4 sul pont. *ff*

52 heel of the bow

1 *mf sub.* heel of the bow

2 *mf sub.* heel of the bow

3 nat.

4 nat.

57 *mf*

Sop. I think of some - thing that ev - ery - bo - dy knows is true, be - cause

1

2

62

Sop. when I a - wake the cars are go - ing to and fro.

1

2

68

Sop. *mp*  
Oh, \_\_\_\_\_ why can't I im -

Vn. 1 normale *mp*  
2 normale *mp*

73

Sop.  
- a - gine what hap - pens to me? E - ven though some - times I can

Vn. 1  
2

78

Sop.  
hope \_\_\_\_\_ that it does - n't hap - pen a - gain. But I

Vn. 1  
2

82 *f*

Sop. *f*

know it will for I've seen some-thing com-ing our way.— The

1 *f*

2 *f*

Vn. *f*

3 *f*

4 *f*

86

Sop. air smells so good and I love you. Oh, I love you.—

1.2 *a 2*

Vn. *a 2*

3 *p*

4 *p*

92

Sop.

1

2

Vn.

3

4

*ff*

*ff*

sul pont.  
sul D

*ff*

sul pont.  
sul G

*ff*

98

Sop.

1

2

Vn.

3

4

*mf*

I know you can pro -

*mp*

*mp*

nat.  
o

*fp*

nat.  
o

*fp*



101

Sop.

-tect your - self with what you need help with, \_\_\_\_\_

1

2

Vn.

3

4

*fp*

*fp*

103

Sop.

\_\_\_\_\_ and I know some - time you will. \_\_\_\_\_ I

1

2

Vn.

3

4

*fp*

*fp*

105

Sop. think we know all a - bout what's com - ing cause I can

1

2

Vn. sul D *fp* *mf*

3

4 sul G *fp* *mf*

107

Sop. sense it but I don't know how or why. I just

1

2

Vn. *f*

3

4 *f*

110

Sop.

know it be - cause the time has come.

a 2

Vn. 3

4

*p*

114

Vn. 3

4

*mf* *p* *mf* *p* *mf*

120 a 2

Vn. 3.4

128 a 2 sul pont.

Vn. 1.2

3.4

*mf*

135

Vn. 1.2  
3.4

140

Vn. 1.2  
3.4

145

Sop.

*p*

But you know how this is;

Vn. 1  
2  
3  
4

*ff*

*mf* *p*

*mf* *p*

sul D

149

Sop. *mf*

I just find it in my heart. I just feel it,

1.2 *mf*

Vn. 3 *mf p mf*

4 *mf p mf*

154

Sop. *ff*

I just feel it.

1 *ff*

2 *ff*

Vn. 3 *ff*

4 *ff*

160

1 *mp* *ff*

2 *mp* *ff*

Vn.

3 *no rit. - keep tempo through end*

4 *no rit. - keep tempo through end*

Detailed description: The image shows a musical score for four violin parts, numbered 1 through 4. The score begins at measure 160. Parts 1 and 2 play a sixteenth-note pattern, marked *mp* (mezzo-piano), which then shifts to *ff* (fortissimo) in the third measure. Parts 3 and 4 play a similar pattern, also marked *mp* initially. In the third measure, parts 3 and 4 are marked with the instruction *no rit. - keep tempo through end*. The score includes various musical notations such as stems, beams, and dynamic markings.

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