

Don't leave me standing here

(Call of the Selkies)

Grace McKinnon

Stephen Langston

p $\text{♩} = 80$

Soprano
Ooh ooh Ooh ooh Ooh ooh

Alto
Ooh Ooh Ooh

Tenor
Ooh Ooh Ooh

Bass
Ooh Ooh Ooh

Piano
pp $\text{♩} = 80$

6

p Take me with you, when you

p Take me with you when you

p Take me with you when you

p Take me with you when you

p Take me with you, when you

12

go, to a world I don't know, my worlds empty with out you, don't
 go, to a world, that I don't know, don't
 go, to a world, that I don't know, don't
 go, to a world, that I don't know, don't

17

leave me stand ing here By a grey shore
 leave me here By a greyshore,
 leave me here By a greyshore,
 leave me here By a greyshore,

rit. . . . ♩=80
mp
mp
mp
mp
rit. . . . ♩=80

21

where the wind _____ blew. Ma ny times, I've walked a
 where the wind blew, I wait ed for you, ma ny times I
 where the wind blew, I wait ed for you, ma ny times I
 where the wind blew, I wait ed for you, ma ny times I

25

lone, don't leave me stand ing here, _____ here.
 walked a lone, don't leave me stand ing here.
 walked a lone, don't leave me stand ing here.
 walked a lone, don't leave me stand ing here.

31

f Ooh ooh Ooh ooh Ooh Ooh *p*

f Ooh Ooh Ooh *mf* The

f Ooh Ooh Ooh The *mf*

f Ooh Ooh Ooh Ooh

f *p*

37

mf ooh se crets too, I have long kept my

sea has ma ny stor ies, se crets too, I have long kept my

sea has ma ny stor ies, se crets too, I have long kept my

ooh ooh se crets too, I have long kept my

p

42

si lence a pro mise made to you. You *mf*

si lence a pro mise made to you. You *mf*

si lence a pro mise made to you. You *mf*

si lence a pro mise made to you. You *mf*

46

hold all the ans wers, please don't let me sink. I am strong er than you

hold all the ans wers, please don't let me sink. I am strong er than you

hold all the ans_ wers, don't let me sink. I am strong er than you

hold all the ans wers, don't let me sink. I am strong er than you

51

think, don't leave me stand ing here.

think, don't leave me stand ing here, don't leave me stand ing here.

think, don't leave me stand ing here, don't leave me stand ing here.

think, don't leave me stand ing here, don't leave me stand ing here.

think, don't leave me stand ing here, don't leave me stand ing here.

56

Ooh ooh Ooh ooh

Ooh Ooh ooh ooh Ooh oo oo Ooh oo

As we run through the waves, the shore line fades from view and

As we run through the waves, the shore line fades from view and

As we run through the waves, the shore line fades from view and

61 Ooh ooh_____

Ooh oo oo Ooh Ooh ooh We've
noth ing mat ters but you, don't leave me stand ing here.
noth ing mat ters but you, don't leave me stand ing here.
noth ing mat ters but you, don't leave me stand ing here.

65

said a last good bye, the mys ter y re vealed, our
said a last good bye, our
said a last good bye, last good bye, our
said a last good bye, said a last good bye, said a last good bye.

69

fate to gether is sealed, we glide through the foam, up

fate to gether is sealed, we glide through the foam, up

fate to gether is sealed, we glide through the foam, up

bye, sealed, we glide through the foam, up

ff

ff

ff

73

high moon light fades, stand ing to gether for e ver, at

high moon light fades, stand ing to gether for e ver, at

high moon light fades, stand ing to gether for e ver, at

high moon light fades, stand ing to gether for e ver, at

ff

♩ = 150

77

last we make it home. _____

last we make it home. _____

last we make it home. _____

last we make it home. _____

♩ = 150

ff

v ff

v ff

80

fff

v

fff

Home. _____

Home. _____

Home. _____

Home. _____

Home. _____

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings such as *mf*, *fz*, and *ff*. The left hand provides harmonic support with chords and moving lines, including dynamic markings like *mf*, *fz*, and *ff*. The score concludes with a double bar line.