

to the fallen in Iraq
Last Letter Home

Text: Jesse Givens

Lee Hoiby, Op. 71

Lento espressivo c. $\text{♩} = 58$

dolce, expressive, always free

Soprano (S) vocal line: "I searched all my life _____ for a dolce, expressive, always free".
Alto (A) vocal line: "I searched all my life _____ for a dolce, expressive, always free".
Tenor (T) vocal line: "I searched all my life _____ for a dolce, expressive, always free".
Bass (B) vocal line: "I searched all my life _____ for a dolce, expressive, always free".
Bassoon (B) instrumental line: Starts with a dynamic *p*, followed by eighth-note patterns.
The vocal parts enter on the 8th measure, singing "I searched all my life _____ for a dolce, expressive, always free".
The bassoon part ends with a dynamic *mf*.

Soprano (S) vocal line: "dream and I found it with you... I would like to think I".
Alto (A) vocal line: "dream and I found it with you... I would like to think I".
Tenor (T) vocal line: "dream and I found it with you... I would like to think I".
Bass (B) vocal line: "dream and I found it with you... I would like to think I".
Bassoon (B) instrumental line: Starts with a dynamic *p*, followed by eighth-note patterns.
The vocal parts enter on the 7th measure, singing "dream and I found it with you... I would like to think I".
The bassoon part ends with a dynamic *mf*.

12

S made a pos-i-tive diff'rence in your lives. I will

A made a pos-i-tive diff'rence in your lives. I will

T made a pos-i-tive diff'rence in your lives. I will

B made a pos-i-tive diff'rence in your lives. I will

p *f*

ritard. *slower*

16

S ne-ver be a - ble to make up for the bad. I am so sor - ry.

A ne-ver be a - ble to make up for the bad. I am so sor - ry.

T ne-ver be a - ble to make up for the bad. I am so sor - ry.

B ne-ver be a - ble to make up for the bad. I am so sor - ry.

mf

The
ritard. *slower*

p *mf*

20 A tempo

Soprano (S) vocal line:

The hap - pi - est mo - ments of my life,

Alto (A) vocal line:

The hap - pi - est mo - ments in my life, in my

Tenor (T) vocal line:

The hap - pi - est mo - ments of my

Bass (B) vocal line:

The hap - pi - est mo - ments in my life, in my

Chorus vocal line:

hap - pi - est mo - ments of my life, the hap - pi - est mo - ments of my

A tempo

Piano accompaniment (cresc.)



Soprano (S) vocal line:

life all deal with my lit - tle fam - i - ly. I will

Alto (A) vocal line:

life all deal with my lit - tle fam - i - ly. I will

Tenor (T) vocal line:

life all deal with my lit - tle fam - i - ly. I will

Bass (B) vocal line:

life all deal with my lit - tle fam - i - ly. I will

Piano accompaniment (f, p)

S 27

S al-ways have with me the small mo-ments we all shared. The mo-ments when you quit tak-ing

A al-ways have with me the small mo-ments we all shared. The mo-ments when you quit tak-ing

T al-ways have with me the small mo-ments we all shared. The mo-ments when you quit tak-ing

B al-ways have with me the small mo-ments we all shared. The mo-ments when you quit tak-ing

B al-ways have with me the small mo-ments we all shared. The mo-ments when you quit tak-ing

Piano (mf)

S 30

S life so ser - ious and smiled. The sound of a beau ³ ti-ful boy's laugh - ter,

A life so ser - ious and smiled. The sound of a beau - ti-ful boy's laugh - ter,

T life so ser - ious and smiled. The sound of a beau ³ ti-ful boy's laugh - ter,

B life so ser - ious and smiled. The sound of a beau - ti-ful boy's laugh - ter,

Piano (mf)

a bit slower

Soprano (S) 33 *p*
or the sim - ple nudge of a ba - by un - born.
You will

Alto (A) 33 *p*
or the sim - ple nudge of a ba - by un - born. You will ne - ver know,

Tenor (T) 33 *p*
or the sim - ple nudge of a ba - by un - born.
You will

Bass (B) 33 *p*
or the sim - ple nudge of a ba - by un - born.
You will

a bit slower

Soprano (S) 33 *pp*
ne - ver know how com - plete
Alto (A) 33 *f*
you have made me.

Tenor (T) 33 *f*
ne - ver know how com - plete
you have made me.

Bass (B) 33 *f*
ne - ver know how com - plete
you have made me.

A tempo moving ahead

Soprano (S) 33 *mf*
Alto (A) 33 *mf*
Tenor (T) 33 *mf*
Bass (B) 33 *mf*

==

Soprano (S) 36 *f*
ne - ver know how com - plete
you have made me.

Alto (A) 36 *f*
— how com - plete
you have made me.

Tenor (T) 36 *f*
8 ne - ver know how com - plete
you have made me.

Bass (B) 36 *f*
ne - ver know how com - plete
you have made me.

Soprano (S) 36 *f*
Alto (A) 36 *f*
Tenor (T) 36 *f*
Bass (B) 36 *f*