

to the fallen in Iraq  
Last Letter Home

Text: Jesse Givens

Lee Hoiby, Op. 71

Lento espressivo c. ♩ = 58

S *dolce, expressive, always free*  
I searched all my life \_\_\_\_\_ for a

A *dolce, expressive, always free*  
I searched all my life \_\_\_\_\_ for a

T *dolce, expressive, always free*  
I searched all my life \_\_\_\_\_ for a

B *dolce, expressive, always free*  
I searched all my life \_\_\_\_\_ for a

*p* *always legato*

7 *mf*  
S dream and I found it with you. \_\_\_\_\_ I would like to think I

A *mf*  
dream and I found it with you. \_\_\_\_\_ I would like to think I

T *mf*  
dream and I found it with you. \_\_\_\_\_ I would like to think I

B *mf*  
dream and I found it with you. \_\_\_\_\_ I would like to think I

*mf*

12

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

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

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

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

*p* *f*

16

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

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

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

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

*ritard.* *slower* *p* *mf*

The

20 **A tempo**

S *mf* The hap-pi-est mo-ments of my

A *mf* The hap-pi-est mo-ments in my life, in my

T *mf* The hap-pi-est mo-ments of my

B *mf* The hap-pi-est mo-ments in my life, in my  
hap-pi-est mo-ments of my life, the hap-pi-est mo-ments of my

**A tempo**

*cresc.*



23

S *p* life all deal with my lit-tle fam-i-ly. *mf* I will

A *p* life all deal with my lit-tle fam-i-ly. *mf* I will

T *p* life all deal with my lit-tle fam-i-ly. *mf* I will

B *p* life all deal with my lit-tle fam-i-ly. *mf* I will

*f* *p*

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

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

30

S life so ser - i-ous and smiled. The sound of a beau<sup>3</sup> - ti-ful boy's laugh - ter,

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

T life so ser - i-ous and smiled. The sound of a beau<sup>3</sup> - ti-ful boy's laugh - ter,

B life so ser - i-ous and smiled. The sound of a beau<sup>2</sup> - ti-ful boy's laugh - ter,

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

*a bit slower* **A tempo moving ahead**

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

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

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

B *p*  
 or the sim - ple nudge of a ba - by un - born. You will ne - ver know, —

*a bit slower* **A tempo moving ahead**  
*pp* *mf*

36 *f*

S ne - ver know how com - plete you have made me.

A — how com - plete you have made me.

T ne - ver know how com - plete you have made me.

B ne - ver know how com - plete you have made me.

— how com - plete you have made me.

*f*