

Love¹ Letter

Doug Davis

f (r.h. thumb) (l.h.) (r.h.) (r.h.) (sim.) (l.h.)

To the damn - a - bly dear one, A

Kiss is thrown the dis - tance, hop - ing to a - light your cheek - ed dim - ples,

dump - lin'.

mp *f* *mf* *p*

Red. *Red.* *Red.* *Red.* *Red.*

* Important: Legato phrasing should be coordinated with the pedal. Pedal remains down until new *Red.* or * .

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mp Stop your hiss - ing from your scaf - fold - ing off stage. *f*

ff I says what I want.

I's out of bounds. *ff* (r.h.) (l.h.) *mp* *cresc.* *ff* yes, that too

mp col - ored black, howl - éd blue, col - ored black, howl - éd *cresc. poco a poco.*

*Alternate pitches are provided in parentheses.
Rhythms are identical except where indicated.

(♩ = 60) *Baritone sings "A" as falsetto.
f *p*

blue.

6 6 6 6 (sim.)

*f**p* *f*

Red. 3 3 *Red.*

Saw you last

p

Red. 3 *p* 3

night. You're a fig-ment, safe as

mp *f*

3 3 3 3

Sva

Red. *Red.*

ain't. Me, be-ing in-

ff *mp*

f *p* *cresc.* *f* *ff* *p*

3 3 3

Red. *Red.*

clined to fool-in,' feel the wet-ness mi-

mf *f*

cresc. poco a poco

rage good, so as not to for-

f p *f* *p* *cresc.*

get. Nev-

f p *f* *mfp* *cresc.*

er to *8va* for-get, you as fig-ment.

sempre cresc. *ff* *p* *ff* *8va*

8va

ff mp (l.h.) ff (r.h.) p ff

3 3 3 3 3 3

6

3 3

mp f

With blur - red light

15^{ma}

3 3 3 3 3 3 6

mp

8va

3 3 3 3 3 3

f

and shat - tered sight,

15^{ma} 15^{ma} 8^{va} 8^{vb}

ff 3 3 3 3 3 3 3 3

mf

I knelt with na - ked thoughts

8va mp

3 3 3 3 6 6 6 6

mf

and a - wait - ed your moves, ex -

mp
(sim.)

tr^(h)

f *mf*

pect - ing dis - ap - pear - ance, hop - ing you'd for - get.

tr^(h)

mf *p* *mp*

3 (sim.)

8^{vb}

f

Loused up. You left, not

3 *6* *3* *6* *6* *6*

8^{vb} *red.*

mf

e - ven good - bye.

3 *6* *6* *6*

mf

8^{vb} *red.*

8vb
Ped.
* (off pedal)

(l.h.) (r.h.) (r.h.) (r.h.)
f mf f

f cresc. f
8vb - 1 8vb - 1

cresc. poco a poco
mp
8vb

f fp f fp
Ped.

ff
Ped. Ped. *

f
not e ven

Red. *Red.* *Red.* *

* *Red.* * *Red.* * *Red.* *

f
good -

Red. *Red.* * *Red.* *Red.* *Red.*

ff
bye.

p *mf* *cresc.* *ff*

Red. *

The first system of the musical score consists of three staves. The top staff is a vocal line with a few notes and rests. The middle staff is a piano accompaniment with a complex, rhythmic pattern of eighth and sixteenth notes. The bottom staff is a bass line with chords and some melodic movement. A dynamic marking of *ff* is present in the bass line.

The second system continues the musical score. It features a vocal line with a few notes and rests, and a piano accompaniment. The piano part includes a section marked *ff* and *mp* (piano right hand), and another section marked *sfz* (piano left hand). A dynamic marking of *ff* is also present in the vocal line. The system ends with a fermata and the letter 'I'.

The third system of the musical score features a vocal line with lyrics and a piano accompaniment. The lyrics are: "lied a - bout it to the friend - ly block-heads a - bout." The piano part includes triplets and a section marked *sfz* (piano left hand). A dynamic marking of *p* is present in the piano right hand. The system ends with a fermata and the letter '(t)'.

The fourth system of the musical score features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Thought a lone - ly". The piano part includes a section marked *mf* and another section marked *p* with a triplet and a *cresc.* (crescendo) marking. A dynamic marking of *mf* is also present in the piano left hand. The system ends with a fermata and the letter 'I'.

more than to be let on.

f

f

Sub

Wait

ff

mp

p

(♩ = 60)

Sub

Wait

ed.

rit. . . .

mp

(♩ = 90)

Sub

p

System 1: Treble clef with whole rests. Bass clef with a melodic line featuring sixteenth-note triplets and sixteenth-note pairs. The piano accompaniment in the lower bass clef consists of eighth-note chords with sixths and triplets.

System 2: Treble clef with whole rests. Bass clef with a melodic line featuring sixteenth-note triplets and sixteenth-note pairs. The piano accompaniment continues with eighth-note chords and sixths.

System 3: Treble clef with lyrics "Went down in the town to". Bass clef with a melodic line featuring sixteenth-note triplets and sixteenth-note pairs. The piano accompaniment continues with eighth-note chords and sixths.

System 4: Treble clef with lyrics "get fresh air, and was". Bass clef with a melodic line featuring sixteenth-note triplets and sixteenth-note pairs. The piano accompaniment continues with eighth-note chords and sixths.

f > *mp* *f* *mp* >

fired on the spot, (t) first for

f

frail-in' si-lence and la-ter for ass-kick-ing rail-ing a-bout the

mp *f*

Red. *Red.*

ex-tra ma-ligned of mine, of mine.

f (l.h.) (l.h.)

Red. *Sub Red.*

Thought less then.

mf *p*

Red. *Red.* *Red.* *Red.* *Red.*

mp Watched. *f* All the world was ash.

mf *f* *mp*

Sub. Red.

mp (sh) Eve - ry - where I looked, *f* on - ly ash.

mf

Sub. Red.

(sh)

p

Sub. Red.

I gave up.

Sub. Red.

p

Thought death - ly 'til I died.

Sub

pp

Sub

Stopped still

Red.

mp *f* $\bullet = \bullet = 90$

when all the world changed

Sub

Red.

mf *f*

to flut - ter

col - or.

f

Red.

f *mp*

Thank God, you ap - peared a -

pp (subito)

8

Red.

f

gain, smell - ing soft fluf - fy. And

mfz *p*

8

Red.

me, say - in' I's read - y to seek lost soughs,

ff

mfp

f p (l.h.) (r.h.) (sim.)

Red. *8^{vb}* Red.

(r.h.) (l.h.) (r.h.) (l.h.) (sim.) *sempre* (r.h.)

ff *fp*

Red.

hop - ing you'd for - get, numb nai - ve, no right - ing our

f *mp* *f*

f *p*

Red. Red. * Red. * Red. *

loaded my-thol-o-gy. You

f *ff* *f*

Red. * *8^{vb}* Red.

laughed while dou-blet em-brace sat back

8vb sempre

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics 'laughed while dou-blet em-brace sat back'. The middle two lines are piano accompaniment in G major, with a bass line in bass clef and a treble line in treble clef. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *8vb sempre* is placed below the piano part.

and ate Shake and Bake Chicken, nib-blet wom-an

8vb sempre

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics 'and ate Shake and Bake Chicken, nib-blet wom-an'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *8vb sempre* is placed below the piano part.

warmth. Didn't real-ly know what to say.

mf

8vb sempre

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics 'warmth. Didn't real-ly know what to say.' and includes a four-measure rest. The piano accompaniment continues. A dynamic marking of *mf* is placed above the vocal line. A dynamic marking of *8vb sempre* is placed below the piano part.

Didn't real-ly know what to say. Still don't, do I

f *ff* *ff*

mp *ff*

8vb sempre

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics 'Didn't real-ly know what to say. Still don't, do I'. The piano accompaniment continues. Dynamic markings of *f*, *ff*, and *ff* are placed above the vocal line. Dynamic markings of *mp* and *ff* are placed below the piano part. A dynamic marking of *8vb sempre* is placed below the piano part.

rit. . . . ♩ = 52

dear. Do I dear?

rit. . . . ♩ = 52 *pp*

Sub. Sub. Red.

mp

Lass of an - ces - tral de - ceiv - ing, join me dear, eat - ing sad - ness and

mp

Red. Red. Red. Red.

4 dream - ing yet of orange dous - ings for lick - éd love.

f

f

Red. Red. Red.

f

For - sak - ing

mf

p *f* 4 (r.h.) (r.h.)

(l.h.) (l.h.)

Red. *

feast-ing far from bit-ter sweet dears, we a - gain take on e - ons of

p

mp

p

(r.h.)

(l.h.)

Red.

Red.

Red.

Red.

bond - age. A -

f

mf *sfz* *cresc.* *f* *mf*

f

Red.

Red.

Red.

gain the Kiss is thrown.

f

pp *a tempo* *mfz* *p*

Red.

Red.

Red.

Si - lenced hard, real hard

rit. *f*

rit. *f*

(r.h.)

(r.h.)

(r.h.)

(l.h.)

(l.h.)

Red.

Red.

Red.

f this af - flic - tion's af - fec - tion.

mp $\text{♩} = 40$ Catch, if you like. *rit.* Cher - ish, if your

p $\text{♩} = 40$ *rit.*

Red. *Red.* *Red.*

$\text{♩} = 60$ love al - low.

$\text{♩} = 60$ *pp* *a tempo*

Red. *Red.* *Red.* *

rit. . . .

Red. *

Fine