

THE LETTER

for S.A.T.B. voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
JAY ALTHOUSE

Words and Music by
WAYNE CARSON THOMPSON

Moderate rock (♩ = ca. 104)

PIANO

Fm Bb/F Fm⁷ Bb/F Fm Bb/F

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand plays chords in the key of F minor (Fm, Bb/F, Fm⁷, Bb/F, Fm, Bb/F). The left hand plays a steady eighth-note bass line.

4 TENOR *unis. or opt. SOLO* **mf**

BASS Give me a tick-et for an air-plane...

Fm⁷ Bb/F Fm Db⁷

Measures 4-6 show the vocal entry for Tenor and Bass. The Tenor part is marked 'mf' and 'unis. or opt. SOLO'. The lyrics are 'Give me a tick-et for an air-plane...'. The piano accompaniment continues with chords Fm⁷, Bb/F, Fm, and Db⁷.

7

Ain't got time to take no fast-train. Oh, the lone-ly days- are gone,

Fm Bb Fm Fm/Eb

cresc.

Measures 7-9 continue the vocal and piano accompaniment. The lyrics are 'Ain't got time to take no fast-train. Oh, the lone-ly days- are gone,'. The piano accompaniment features a crescendo and chords Fm, Bb, Fm, and Fm/Eb.

* Also available for S.A.B. (34740) and T.T.B. (34741).
SoundTrax CD available (34742). SoundPax available (34743) - includes score and set of parts for Tenor Saxophone,
2 Trumpets, Trombone, Guitar, Bass, and Drumset.

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10

S.

A.

T. *f*

B. I'm go - in' home. My ba - by, she wrote me a

Dm^{7b5} Db⁷ C^{7sus} C⁷ *f*

12

(end solo)

let - ter, a let - ter

Fm Ab Bb Bb/C Fm Ab Bb Bb/C

14

mf

Don't care how much mon - ey I've got to spend..

mf

Oo

Fm Db⁷ *mf*

16

Got-ta get back to my ba-by once a-gain...

oo. _____

Fm Bb

18

cresc. *S. div.*

Oh, the lone-ly days are gone, I'm go-in' home.

Oh. cresc.

Fm Fm/Eb Dm7b5 Db7

cresc.

20

f

ah a let-ter, a

My ba-by, she wrote me a let-ter, a

f

C⁷sus C⁷ Fm Ab Bb Bb/C

22 23

let - ter. Well, she wrote me a let - ter, said she

let - ter.

Fm Cm7 Fm Ab Eb/G

24

could-n't live___ with - out me no more...

Db/F Ab/Eb Eb

27

Lis - ten mis - ter, can't you see I got - ta get back___ to my

Ab Eb/G Db/F Ab/Eb

29

ba - by once more, — an - y way, — yeah.

Vocal line for measures 29-30. The melody starts with a half note 'ba' followed by a quarter note 'by', then a half note 'once more' with a fermata. After a whole rest, it continues with a quarter note 'an', a quarter note 'y', a quarter note 'way', and a quarter note 'yeah'.

E_b C⁷_{sus} C⁷

Piano accompaniment for measures 29-30. Measure 29 features a steady bass line of quarter notes and a treble line of chords. Measure 30 features a bass line of quarter notes and a treble line with chords and a melodic line.

31

mf Give me a tick-et for an air - plane. —

mf

Vocal line for measures 31-32. Measure 31 starts with a half note 'Give' followed by quarter notes 'me', 'a', 'tick-et', and a half note 'for'. Measure 32 starts with a half note 'air' followed by quarter notes 'plane' and a whole rest.

F_m D₇

mf

Piano accompaniment for measures 31-32. Measure 31 features a bass line of quarter notes and a treble line of chords. Measure 32 features a bass line of quarter notes and a treble line of chords.

33

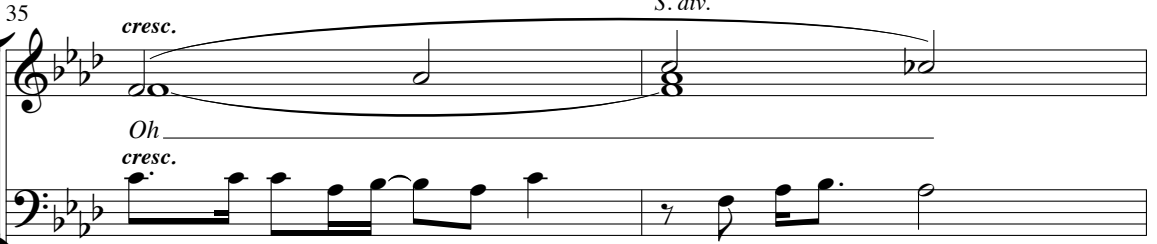
I ain't got time to take no fast — train. —

Vocal line for measures 33-34. Measure 33 starts with a half note 'I', a quarter note 'ain't', a quarter note 'got', a quarter note 'time', a half note 'to', a quarter note 'take', a quarter note 'no', a quarter note 'fast', and a half note 'train'. Measure 34 starts with a half note 'I' and a whole rest.

F_m B_b

Piano accompaniment for measures 33-34. Measure 33 features a bass line of quarter notes and a treble line of chords. Measure 34 features a bass line of quarter notes and a treble line with a long sustained chord.

35 *cresc.* *S. div.*



Oh, the lone - ly days_ are gone, I'm go - in' home.

cresc.



Fm Fm/Eb Dm^{7b5} Db⁷

37 *f*



ah a let - ter, a
My ba - by, she wrote me a let - ter, a

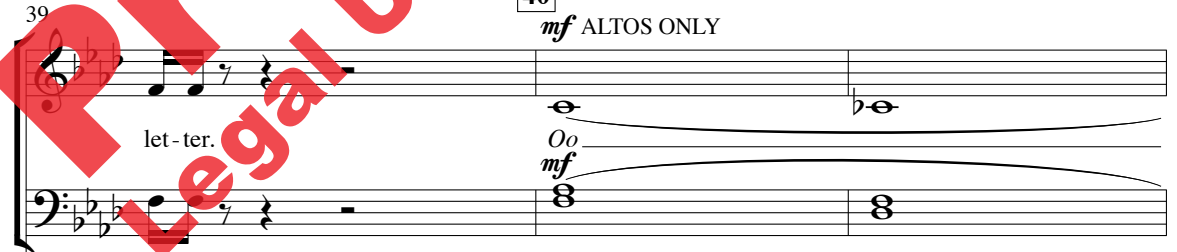
f



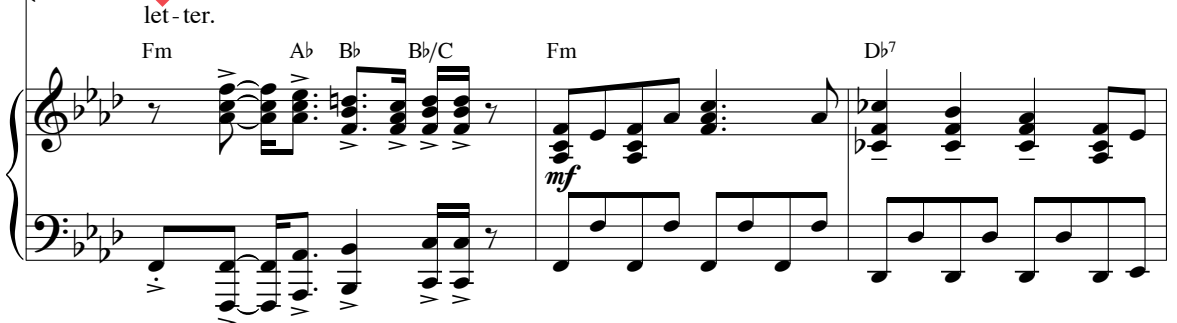
C⁷sus C⁷ Fm Ab Bb Bb/C

40
mf ALTOS ONLY

let - ter. *Oo*
mf



let - ter.



Fm Ab Bb Bb/C Fm Db⁷

42

S. *cresc.*
A. *oh cresc.*

Fm Bb Fm Fm/Eb

45

f
f
ah a let-ter, a

Dm7^{b5} Db7 C^{sus} C⁷ Fm Ab Bb Bb/C

48

49

let-ter. Well, she wrote me a let-ter, said she

Fm Cm7 Fm Ab Eb/G

50

could - n't live — with - out me no more.

Db/F Ab/Eb Eb

53

Lis - ten, mis - ter, can't you see I got - ta get back — to my

Ab Eb/G Db/F Ab/Eb

55

ba - by once more, — an - y way, — yeah.

Eb C7sus C7

57

mf

Give me a tick-et for an air - plane. —

mf

mf

Fm Db7

59

Ain't got time to take no fast tram. —

Fm Bb

61

cresc.

Oh cresc.

S. div.

Fm Fm/Eb Dm7b5 Db7

cresc.

63 *f*
 ah a let-ter, a
 My ba - by, she wrote me a let-ter, a

f
 C⁷sus C⁷ Fm Ab Bb B^b/C

65 **66** *ff*
 let-ter. My ba - by wrote me a let-ter.
 let-ter. *ff*

Fm Ab Bb B^b/C Fm⁷ *ff*

67
 My ba - by wrote me a let-ter. My ba - by wrote me a let-ter.

v *v*



69

My ba - by wrote me a let - ter. Oh, oh,

Detailed description: This system contains measures 69 and 70. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 69 contains the lyrics 'My ba - by wrote me a let - ter.' and measure 70 contains 'Oh, oh,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Fm Ab Bb C7aug

Detailed description: This system shows the piano accompaniment for measures 69 and 70. The right hand has chords corresponding to the labels Fm, Ab, Bb, and C7aug. The left hand continues with the eighth-note bass line.

71

yeah!

Detailed description: This system contains measures 71 and 72. The vocal line has a long note for 'yeah!' in measure 71. The piano accompaniment has a long note in the right hand and a long note in the left hand in measure 71.

Fm7

Detailed description: This system shows the piano accompaniment for measures 71 and 72. The right hand has a long note in measure 71, and the left hand has a long note in measure 71. The label Fm7 is placed above the right hand staff.

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