

DAVID
AVSHALOMOV

*How Sweet
it Was*

[key of d minor]

Low Voice
with piano

SCORE

© 2011 Raven Music

How Sweet it Was

David Avshalomov (words and music)

Moderato ♩ = 80

molto rit.

The first system of the musical score is in 4/4 time with a key signature of one flat. It features a piano introduction starting with a forte (*f*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a rhythmic accompaniment. Pedal markings are present at the end of each measure, with asterisks indicating specific pedal effects. The system concludes with a *molto rit.* instruction.

5 A Tempo,
Moderato ♩ = 80

The second system begins at measure 5 and returns to the original tempo. The piano accompaniment features a mezzo-piano (*mp*) dynamic in the right hand and a piano (*pp*) dynamic in the left hand. The vocal line enters with the word "So" in a mezzo-piano (*mp*) dynamic. Pedal markings continue throughout the system.

The third system starts at measure 9 and contains the vocal line. The lyrics are: "now that we are done it's time for sweet re-grets. I". The piano accompaniment continues with a mezzo-piano (*mp*) dynamic. Pedal markings are present at the end of each measure.

knew _____ this day would come but can't _____ ac-cept it yet. Our

17

love _____ was so in tense, but then, _____ so was the pain. We'd

21

hurt _____ each oth-er deep, and tear _____ a-part a - gain, but

25

rit. . . A tempo ♩ = 80

oh, _____ when it was good, how sweet it was

Soft-ly _____ soft and gent-ly _____ when you

pp

pp

Ped. * Ped. * Ped. *

33

held me so in - tense-ly we were one _____ Then

pp

Ped. * Ped. * Ped. *

37

ris- ing _____ to our un- ion, _____ when the pas - sion ov - er whelmed us we were

pp

Ped. * Ped. * Ped. *

41

done _____ Be-fore I first em-braced you

pp

Ped. * Ped. * Ped. * Ped. * Ped. *

45

I missed the feel-ing of what it real - ly tru - ly meant to be in

Ped. * Ped. * Ped. * Ped. *

49

love

p

Ped. * Ped. * Ped. *

53

mp It

Ped. * Ped. * Ped. * Ped. *

57

start - ed out so well de - sire was e nough. But

Ped. * Ped. *

then _____ we went too far and called _____ each oth-er's bluff. Sus -

pi - cious jeal-ous love, it led _____ to so much pain. We'd

fight we'd re-con-cile, and then _____ we'd fight a - gain, and

oh, _____ when we were bad how hard it was _____

76

Dar ling, I must leave you, for you know I did de -

pp

Ped. * Ped. * Ped. * Ped. *

80

ceive you more than once. Con - fess ion, then for

Ped. * Ped. * Ped. * Ped. *

84

give ness then re - un ion, then I'd go back on the hunt.

Ped. * Ped. * Ped. * Ped. *

88

So now it's time for parting, af-ter weep-ing, still full of

Ped. * Ped. * Ped. * Ped. *

sighs, let me fond - ly gaze one last time — in your eyes

Ped. * Ped. * Ped. * Ped. *

mp Yes, now — the time has come to look — back down the

Ped. * Ped. * Ped.

years. re - mem - ber - ing the joys, for - get - ting pain and

* Ped. * Ped.

tears. Our lov - ing went so deep we knew — it could - n't

* Ped. * Ped.

last. We knew _____ we could-n't keep a love _____ that burned so

112

fast. We held _____ each oth-er tight though we were lost.

116

rit. ----- Largo

And oh, _____ when it was good, HOW SWEET IT WAS _____
(right,)

121

A tempo, Andante rit. -----

$\text{♩} = 82$

DAVID AVSHALOMOV

Music for Voice

4 Songs of Life; 4 Songs of Death; Tango (encore), bass/baritone, piano (Dickinson) [18]

Also version with orchestra

The Ceremony of Innocence, bass/baritone, piano (Yeats, *The Second Coming*) [8]

Also version with orchestra (2 Apocalyptic Songs)

Ozymandias, bass/baritone, piano (Shelley) [6]

Also version with orchestra (2 Apocalyptic Songs)

A Mind of Winter, baritone, piano (Doris Avshalomov) [5]

Also version with strings, harp

The Last Act, low voice, piano (Louise Bogan) [6]

Hashkiveinu, low voice, piano [5]

Goodnight Moon, low voice, synth keyboard [3]

Two Households, tenor + baritone, opt. guitar (Shakespeare, Prologue to *Romeo and Juliet*) [2]

Orchestra Song with variations, soprano and orchestra, theme for *Let's Grow an Orchestra*, schoolchild's interactive concert introduction to the orchestra, lyric by the composer [12]

Meredith Songs, mezzo soprano. A set of lighter songs commissioned by my friend and collaborator Meredith Kennedy on her own charming and singable lyrics. Some available in several nearby keys.

Askendreya, piano, Cm, opt. N. African hand drum [3]

Black Beauty, piano, G or F, [2]

Blue Sky, C, piano, opt. small shaker [3]

Also version in C adding backup choir SSSAAATTTBBB

Also version in Bb adding backup choir SSAATTBB

Dazzle Me, piano, G [2] - easy shuffle version,

Also slow bluesy version, F or G

Desert Snow, piano, Gm or Am, opt. timpani, oboe [3]

Enchanted River, harp, opt. solo violin, Eb or Db [2] (or piano)

Ghostly Dancer, Fm, piano, opt. tambourine [3];

Also version in Em, acoustic guitar, 3 flutes or synth, opt. tambourine

Lady Jezebel, piano, opt. fretless electric bass, Em or Dm, [3]

Lakota Storm, piano, opt. flute and opt. plains Indian dance circle drum, Dm [3]

A Minute after Midnight, piano, Gm [2]

Mr. Brown Eyes, piano, G [2]


State of Mind, piano, opt. small shaker, opt. string quartet, Em [3]

You Can't Have It All, baritone, Eb, piano (lyric by the composer) [4]

Also version with small theater ensemble

How Sweet it Was, low voice, d, piano, optional strings [3 ½] (lyric by the composer)

Performance materials and complete list of works (including song arrangements and musical theater numbers) available through

 **Raven Music** davshalomov@earthlink.net - www.davshalomov.com

(310) 392-2641