

The Last Note



*a flight of
musical fancy*

SSA with piano

poem by
Jill Solnicki

music by
Stella ter Hart

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Thoughtfully whimsical ♩ = 112

Piano

mp

tr.

8va -

in a mock instrumental style

mf

S 1

do do do _____ do do do _____ do do

S 2

mf

doh doh _____ doh doh _____

A

mf

dah dah dah dah dah dah dah dah

Pno.

mp

Red.

PERFORMANCE OPENING POSITIONING - arrange the choir in three distinct "clusters" with each cluster clearly defined utilizing physical space between them. Depending on the size of the choir each cluster could be 2 singers in front and 3 singers behind.

Suggested cluster arrangement: Soprano 1's, Altos, then Soprano 2's

At bar 85 the singers in the back row fan out to fill in the spaces in the front row to create a single, slightly curved line. The front row for all voices doesn't change; only the back row moves to "find their place", ideally not more than 3 steps. Depending on the number of singers, the placement for all of the above can be adjusted to suit the uniqueness and preferences of the group.

10

S 1 *mf*
do When the First Move - ment fi-nish-es

S 2 *mf*
do When the First Move - ment fi-nish es

A *mf*
do When the First Move - ment fi - nish -

Pno.

A

15 with Oom and Pah! ♩ = 138 *mp*

S 1 *mp*
tu tu tu tu tu tu tu tu

S 2 *mp*
tu tu tu tu tu tu tu tu

A *f*
es The tu -

Pno. *p*
mf

22

S 1

tu tu tu tu huff huff ing, oooo

S 2

tu tu tu tu huff huff ing,

A

ba huff huff ing,

Pno.

f *rit.* *pp*

27

S 1

portamento style The

S 2

mp The vi - o - lin tremb - ling, The

A

mp The vi - o - lin tremb - ling, The

Pno.

p *mf*

31

S 1

cla - ri - net clear - ing its nose, where _____ does that last

S 2

cla - ri - net clear - ing its nose, where _____ does that last

A

cla - ri - net clear - ing its nose, where _____ does that last

Pno.

B

35

S 1

note go? _____ do do do _____

S 2

note go? _____ doh doh _____

A

note go? _____ dah dah dah dah

Pno.

39

S 1

do do do _____ do do do

S 2

doh doh _____ do

A

dah dah dah dah dah do

Pno.

rit.

rit.

rit.

rit.

carefree

♩ = 108

42

S 1

ah It ho - vers a - bove the or - ches - tra's _____ creased skirts,

S 2

ah _____ damp col-lars,

A

ah _____

42

Pno.

mp

8va

47

S 1

S 2

A

mf

their wil - ted black bow - ties. _____

Pno.

mf

C

youthful abandon ♩ = 132

53

S 1

S 2

A

f

f *mp*

f *mp*

flies up, skim-ming an ear, —

flies up, out, brush-ing a cheek, — skim-ming an ear, —

Then flies up, out, brush-ing a cheek, — skim-ming an ear, —

Pno.

mf *p*

58

S 1

sail - ing the hall__ on cur - rents of _____ sighs _____

S 2

sail - ing the hall__ on cur - rents of _____ sighs _____ of _____

A

sail - ing the hall__ on cur - rents of _____ sighs _____ of _____

Pno.

a bit lazy and sleepy

64

rit. *mp* ♩ = 92

S 1

_____ sighs. then slow - ly drifts _____ back down _____ down

S 2

sighs. _____ then slow - ly drifts _____ back down _____ down

A

sighs. _____ then slow - ly drifts _____ back down _____

Pno.

70

S 1 *mf* down perch on _____

S 2 *mf* down to the bow's *mp* the o - boe's *rit.* long black

A down arm, *mp* the o - boe's *mp* long black *rit.*

Pno. *rit.*

time to wakeup
♩ = 76

75 *a tempo* **D** *p* 3

S 1 when the ru - stl-ing

S 2 toe; _____

A toe; _____ *p* when the

Pno. *quite subtly swan like* *tr* *mp* *p*

more or less orderly

♩ = 88

mp

80

S 1 stops ru - stl-ing stops, the pa-pers set-tle and the play-ers find _____

S 2 *p* when the ru - stl-ing stops, *mp* the pa-pers set-tle and the play-ers

A *mp* ru - stl-ing stops ru-stl-ing stops, the pa - pers set - tle

Pno.

If using the Performance
Positioning suggestion,
begin to FAN OUT

eager anticipation

♩ = 132

84

S 1 *mf* their place, it throws back its head, its mouth, its

S 2 *mf* find their place, it throws back its head, its mouth, its

A *mf* and the play-ers find their place, it throws back its head, its mouth, its

Pno.

91

S 1 *mp*
throat eyes the ba - ton, _____ rise, _____ oh _____

S 2 *mp*
throat eyes the ba - ton, _____ rise, _____ oh _____

A *mp*
throat eyes the ba - ton, _____ rise, _____ oh _____

Pno.

upper high notes optional;
if sung, then one soprano only suggested

99

S 1 *f*
_____ ris - ing! _____

S 2 *f*
_____ ris - ing! _____

A *f*
_____ ris - ing! _____

Pno. *Confidently!* *a tempo*
f *rit.*