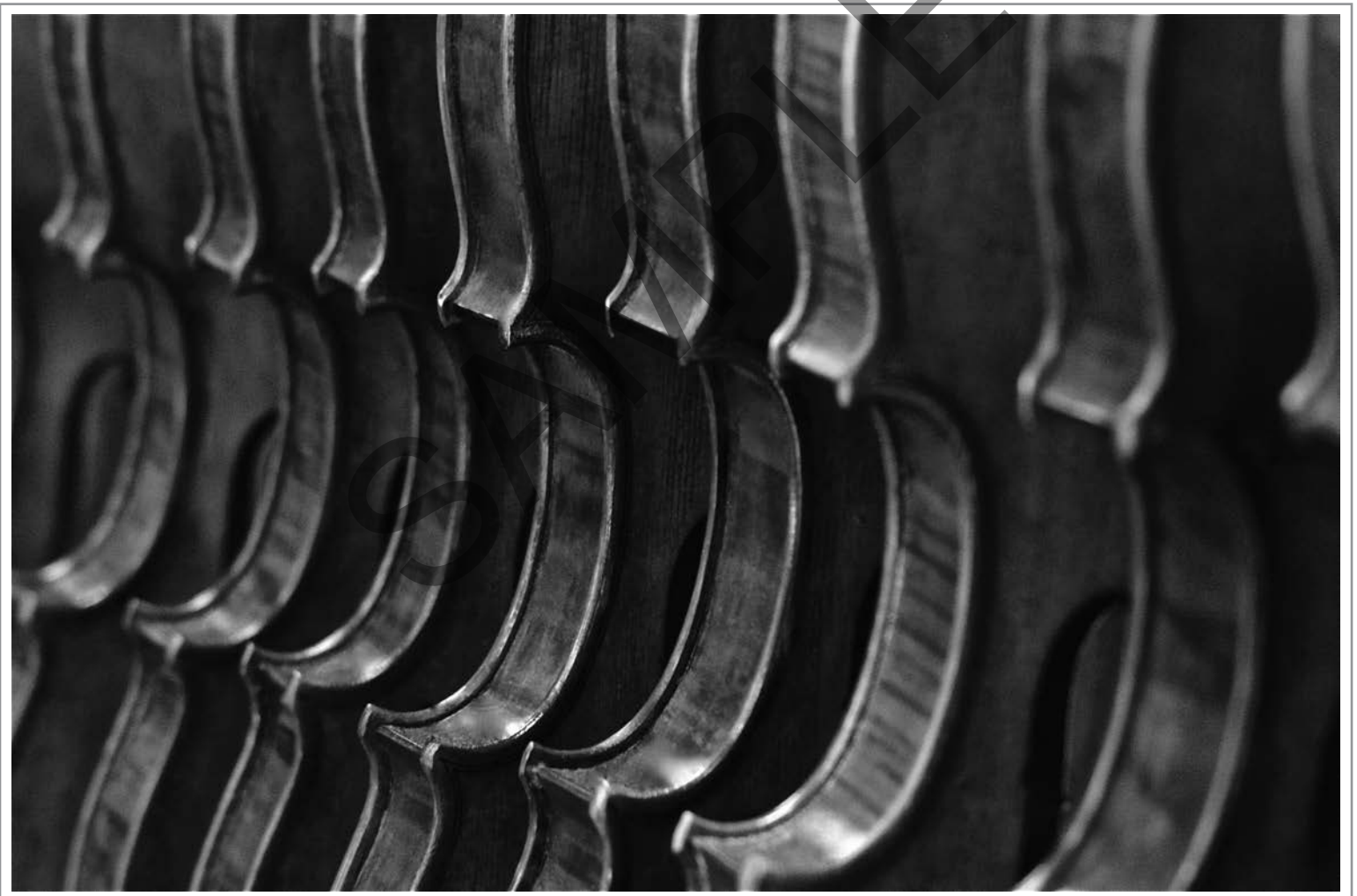


Kjos String Orchestra
Grade 2½
Full Conductor Score
SO439F
\$7.00

Susan H. Day
Last Chance



Neil A. Kjos Music Company • *Publisher*



The Composer



Susan H. Day holds music degrees from Ithaca College and Columbia University, New York. She has taught strings at all grade levels in Colorado for over 30 years and is currently a string specialist with the Douglas County Schools. Her award-winning groups were chosen to perform seven times at state and national conventions. In 2000, she received the "Outstanding Teacher of the Year" Award from the American String Teachers Association (ASTA) of Colorado. Besides teaching, she is a composer, arranger, clinician, guest conductor, and violinist with the Arapahoe Philharmonic.

With over 70 original, published, educational string works, including several commissions to her credit, Ms. Day's music is performed internationally and throughout the U.S. including over a dozen performances at the prestigious Midwest Clinic. She was the winner of the 1997 ASTA Composition Contest for her string bass duet, titled Bass-ic Blues for Two recorded by master bassist, Gary Karr. Ms. Day was the two-time winner (2006, Tango d'Amour and 2011 Tango Mysterioso) of the Texas Orchestra Directors Association (TODA) Composition Contest and the 2008 winner of the ASTA sponsored Merle J. Isaac Composition Contest (Shores of Ireland). Many

of her works are honored as "Editor's Choice" selections with J.W. Pepper.

Ms. Day was Composer-in-Residence at the 2015 Ohio State University Summer String Teachers Workshop, and has recently presented sessions in Colorado, Arizona, Florida and the 2018 ASTA National Convention in Atlanta. She was the 2017 LISFA (Long Island String Festival Association) guest conductor/composer.

Among her many awards, she received the Colorado Music Educators Association (CMEA) 25 Year Service Award, 6 Board of Education Awards, several ASCAP Plus Awards, and the 2016 Lifetime Service Award from ASTA of Colorado. In 2008 Ms. Day was inducted into the CMEA Hall of Fame. She is a member of CMEA, ASTA, NAFME, and ASCAP.

The Composition

Everyone has had the experience of being at the brink of a decision...which way to go? And with this choice there's no turning back. **Last Chance** is upbeat and confident at the beginning and end, with a slower middle section reflecting the process of slowing down and thinking about both sides of the dilemma...the good and bad, the pros and cons. Throughout the piece, the back and forth between major and minor serves to convey this indecision.

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

Credit: The jacket and score photograph was taken at Robertson & Sons Violin Shop, Inc., Albuquerque, NM. For more information about their services, visit: www.robertsonviolins.com.

Last Chance

Full Conductor Score
Approx. performance time—3:30

Susan H. Day
(ASCAP)

Allegro (♩ = 132) 5

Violins 1 *mf*

Violins 2 *mf*

Viola *mf*

Cello *mf*

String Bass *mf*

Vlins. 1

Vlins. 2 *div.*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Vlins. 1

Vlins. 2

Vla. *mf*

Cello *mf*

Str. Bass *pizz.*

To Coda

17 18 19 20 21 22

Vlns. 1 *f* div.

Vlns. 2 *f*

Vla. *f*

Cello div. *f*

Str. Bass *f* arco

23 24 25 26 27 28

Vlns. 1 *mf* unis. *f* div.

Vlns. 2 *mf* *f*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

29 30 31 32 33 34 35 V

Vlns. 1 *mf*

Vlns. 2

Vla.

Cello

Str. Bass

36 37 38 39 40 41 rit.

Vlns. 1 unis. mf

Vlns. 2 mf f

Vla. mf

Cello mf

Str. Bass pizz. mf

42 Slower (♩ = 104) 43 44 div. 45 46

Vlns. 1

Vlns. 2

Vla. div.

Cello div.

Str. Bass arco

47 48 49 50 51

Vlns. 1

Vlns. 2 mf

Vla. unis.

Cello

Str. Bass

52 *pizz.* *mp* 53 54 55 56

Vlns. 1 *mp*

Vlns. 2 *mp* *div.*

Vla. *mp* *div.*

Cello *f*

Str. Bass *f*

57 58 59 60 61 *arco* *f* *arco* *f* *div.* 4

Vlns. 1 *f* *arco*

Vlns. 2 *f* *arco*

Vla. *f*

Cello *mf* *pizz.*

Str. Bass *mf*

62 63 64 65 66 *arco*

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass *arco*

70 Faster (♩ = 132)

67 68 69 71

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *(mf)*

Str. Bass *(mf)*

72 73 74 75 76

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f* pizz.

Str. Bass *f* pizz.

77 78 79 80 81 82

Vlns. 1 *div.*

Vlns. 2

Vla.

Cello

Str. Bass

84

83 85 86 87

Vlins. 1 2

Vla.

Cello

Str. Bass

arco

div.

V

88 89 90 91 92

Vlins. 1 2

Vla.

Cello

Str. Bass

div.

div.

V

D.C. al Coda

mf

(to unis.)

⊕ Coda

rit.

a tempo

93 94 95 96

Vlins. 1 2

Vla.

Cello

Str. Bass

mf

mf

f

f

f

f

arco

div.

V

