

The Last Invocation
SATB div., piano
JH - GRL13

Mary Montgomery Koppel

pdf - \$1.95
printed - \$4.00

The Last Invocation

Mary Montgomery Koppel

for SATB div. choir & piano



COMPOSE
LIKE A GIRL

Illustration: KT Thompson

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Text:

At the last, tenderly,
From the walls of the powerful fortress'd house,
From the clasp of the knitted locks, from the keep
 of the well-closed doors,
Let me be wafted.

Let me glide noiselessly forth;
With the key of softness unlock the locks—with a whisper,
Set ope the doors O soul.

Tenderly—be not impatient,
(Strong is your hold O mortal flesh,
Strong is your hold O love.)

- Walt Whitman

Dear conductor,

You can support these composers, diversify your concerts, and push towards equality by programming music from the #ComposeLikeAGirl series. Inviting the composer into the rehearsal process through a zoom or in-person workshop or Q & A session is an incredible experience for all involved. Be sure to notify and invite the composer to any performances of the work, and submit a PDF of the concert program to JH Music to ensure the composer receives performances royalties from ASCAP. Thank you!

~ Jocelyn Hagen



With music described by the Boston Globe as “hypnotic” and “haunting and hopeful,” **Mary Montgomery Koppel** is a sought-after composer of choral, vocal, chamber, and orchestral works. Praised for her “luxuriant choral writing” and “myriad coloristic sonorities,” she writes in a compositional language that is both richly complex and contrapuntally refined, while remaining both aurally accessible and challenging.

MMK was a founding member and the first composer-in-residence of the Lorelei Ensemble. Since Lorelei’s founding in 2007, she has contributed nine new works to the repertoire for women’s voices, spanning eleven seasons and numerous concerts throughout the United States.

Performers praise MMK for her understanding of the voice, utilizing the full capacity of the instrument in “idiomatic lines of surprising yet natural contour.” Her commissions include *Dawn* for Six Degree Singers, *Stabat Mater Speciosa* for the Harvard University Choir, and *Horizons* for Su Lian Tan and John McDonald, released on the album GRAND THEFT and other felonies (ARSIS Audio, 2013). In 2018 she enjoyed her Boston Symphony Hall debut when the MIT Symphony Orchestra performed her piece *Kaleidoscope*, and earned an Honorable Mention in Boston Choral Ensemble’s 2018 Commission Competition.

MMK is also an educator, music director, and soprano. She is an Assistant Professor at Gordon College, teaching composition, instrumentation, arranging, songwriting, and music history, and also teaches music theory at Boston University. Before moving to the Boston area in 2006, she taught at Bennington College, where she founded and conducted the Bennington College Chamber Singers. Her music direction includes work at MASSMoCA and HERE in New York. She holds a D.M.A. from the Boston University School of Music, a B.A. from Middlebury College, and a Diplôme in Composition from l’Ecole Normale de Musique de Paris.

Commissioned by Abigail Frost and the Concert Choir of the Hamilton-Wenham Regional High School

The Last Invocation

for SATB divisi choir and piano

Walt Whitman

Mary Montgomery Koppel

$\text{♩} = 120$

Piano

mf

Pedal freely

The piano introduction consists of two staves. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simpler, more melodic line. The tempo is marked as quarter note = 120. The music is in 8/8 time and begins with a key signature of one flat (B-flat).

Pno.

p

This section of the piano accompaniment, starting at measure 5, features a more active right hand with sixteenth-note patterns and a steady, rhythmic left hand. The dynamic is marked as piano (*p*).

S

A

T

B

mp

At the last, _____ at the last, _____

At the last, _____ at the last, _____

At the last, _____

At the last, _____

The vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) begin at measure 9. Each part has a vocal line with lyrics and a corresponding piano accompaniment line. The lyrics are "At the last, _____ at the last, _____". The dynamics are marked as mezzo-piano (*mp*).

Pno.

mp

The piano accompaniment continues from measure 9, providing harmonic support for the vocalists. The dynamic is marked as mezzo-piano (*mp*).



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13 *mf* ten - der - ly, From the walls of the

A *mf* ten - der - ly, From the walls of the

T *mf* 8 ten - der - ly, From the walls of the

B *mf* ten - der - ly, From the walls of the

Pno. *mf* *mp*

16 *f* pow - er - ful for - tress'd house From the

A *f* pow - er - ful for - tress'd house From the

T *f* 8 pow - er - ful for - tress'd house From the

B *f* pow - er - ful for - tress'd house From the

Pno. *f*

19

S
clasp of the knit - ted locks, from the keep of the well - closed

A
clasp of the knit - ted locks, from the keep of the well - closed

T
8 clasp of the knit - ted locks, from the keep of the well - closed

B
clasp of the knit - ted locks, from the keep of the well - closed

Pno.

mp *f*

22

S
doors, Let me be waft - - -

A
doors, Let me be waft - - -

T
8 doors, Let me be waft - - -

B
doors, Let me be waft - - -

Pno.

mf LH *f*

26

S ed. Let me be waft - - - - - *f*

A ed. Let me be waft - - - - - *f*

T ed. Let me be waft - - - - - *f*

B ed. Let me be waft - - - - - *f*

Pno. *f*

26

S ed. Let me glide *p*

A ed. Let me glide *p*

T ed. Let me glide *p*

B ed. Let me glide *p*

Pno. *p*

30

S ed. Let me glide *p*

A ed. Let me glide *p*

T ed. Let me glide *p*

B ed. Let me glide *p*

Pno. *p*

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joceelyn chagen

33

S *mp* noise - less - ly forth; Let me

A *mp* noise - less - ly forth; Let me

T *mp* forth; Let me

B *mp* forth; Let me

Pno. *mp*

36

S glide noise - less - ly forth; *p*

A glide noise - less - ly forth; *p*

T glide noise - less - ly forth; *p*

B glide forth; *p*

Pno. *p*

39 *mp*
 S With the key of soft - ness un - lock the
 A With the key of soft - ness un - lock the
 T With the key un - lock the
 B With the key un - lock the

Pno. *mp*

joceelyn chagen

42 *p* locks with a whis - per, Set *mf*
 A locks with a whis - per, Set *mf*
 T locks with a whis - per, Set *mf*
 B locks with a whis - per, Set *mf*

Pno. *p mp* *mf*

45 *f*

S ope the doors

A ope the doors

T ope Set ope the doors

B ope the doors

Pno. *f*

Joce lyn Chagen

48 *f*

S Set ope the

A Set ope the

T Set ope Set ope the

B Set ope the

Pno. *f*

51

S doors, Set ope the doors

A doors, Set ope the doors

T doors, Set ope the doors

B doors, Set ope the doors

f

Pno.

f

8va

54

S O soul.

A O soul.

T O soul.

B O soul.

ff

Pno.

ff

loco

8

57

S

A

T

B

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8^{va}

57

Pno.

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60

S

A

T

B

p

Mm

Mm

Mm

Mm

ten - der-ly, _____

ten - der-ly, _____

ten - der-ly, _____

ten - der-ly, _____

ten - der-ly, _____

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60

Pno.

p

mp

** "Mm" can be "ooo" if needed - but hushed!

64

S Mm ten - der - ly,

A Mm ten - der - ly,

T Mm ten - der - ly,

B Mm ten - der - ly,

Pno.

64

S Mm be not im - pat - -

A Mm be not im - pat - -

T Mm be not im - pat - -

B Mm be not im - pat - -

Pno.

68

10

72

S
ient, *pp* Strong is your

A
ient, *pp* Strong is your

T
8 ient, *pp* Strong is your

B
ient, *pp* Strong is your

Pno.

pp

jocelyn chagen

76

S
hold O mor - tal

A
hold O mor - tal

T
8 hold O mor - tal

B
hold Strong Strong O mor - tal

Pno.

80

S
flesh Strong

A
flesh Strong

T
flesh Strong

B
flesh Strong Strong Strong

Pno.

85

S
Strong is your hold, O *sempre pp*

A
Strong is your hold, O *sempre pp*

T
Strong is your hold, O *sempre pp*

B
Strong is your hold, O *sempre pp*

Pno.

85

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90

S love. O

A love. O

T love. O

B love. O

Pno. *pp*

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94

S love. O

A love. O

T love. O

B love. O

Pno.

98

S love. *ppp*

A love *ppp*

T love. *ppp*

B love *ppp*

98

Pno.

joceelyn chagen

102

S love.

A love.

T love.

B love.

102

Pno.

Another great piece from the Compose Like a Girl Choral Series

JH-GRL01

pdf download \$1.95

Commissioned by the UNC Greensboro School of Music in celebration of their 100th Anniversary (1921-2021)

Standing Side by Side

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SATB div. choir & piano

Julia Klatt Singer

Jocelyn Hagen

Freely (♩ = 46)



Piano

mf

pedal harmonically

Musical score for the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Freely' with a quarter note equal to 46 beats. The score includes a dynamic marking of *mf* and the instruction 'pedal harmonically'. The melody in the treble clef features a triplet of eighth notes in the first measure.

a little faster ♩ = 52

mp

S We are trees, deep-root-ed, Stand-ing side by side,

A We are trees, deep-root-ed, Stand-ing side by side,

T We are trees, deep-root-ed, Stand-ing side by side,

B We are trees, deep-root-ed, Stand-ing side by side,

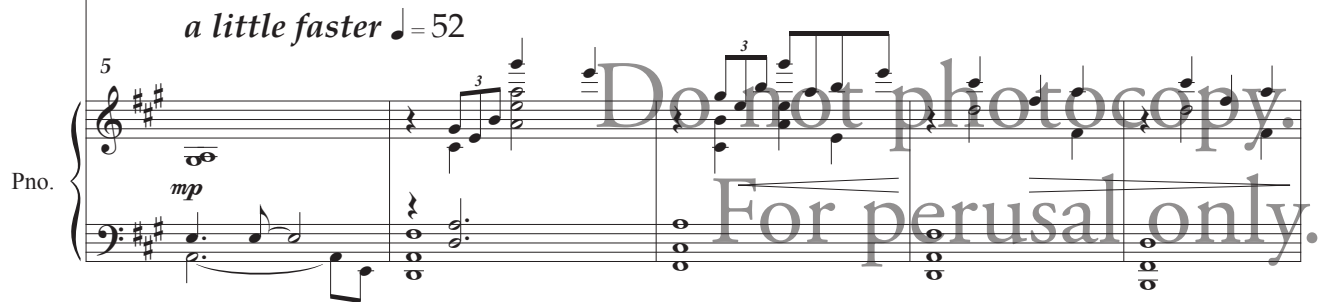


Musical score for the vocal and piano accompaniment. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The tempo is marked 'a little faster' with a quarter note equal to 52 beats. The dynamic marking is *mp*. The lyrics are: 'We are trees, deep-root-ed, Stand-ing side by side,'. The piano accompaniment features a triplet of eighth notes in the first measure.

a little faster ♩ = 52

mp

Pno.



Musical score for the piano accompaniment. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'a little faster' with a quarter note equal to 52 beats. The dynamic marking is *mp*. The score includes a triplet of eighth notes in the first measure.



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Another great piece from the Compose Like a Girl Choral Series

Jocelyn Hagen

Standing Side by Side

JH - GRL01

10

S We let both light and dark-ness Fall at our

A We let both light and dark-ness Fall at our

T We let both light and dark-ness Fall at our

B We let both light and dark-ness Fall at our

Pno.

13

S feet. Feel our way To each oth - er. We are ground-ed, re -

A feet. Feel our way To each oth - er. We are ground-ed, re -

T feet. Feel our way To each oth - er. We are ground-ed, re -

B feet. Feel our way To each oth - er. We are ground-ed, re -

Pno.

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j o c e l y n h a g e n



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COMPOSE LIKE A GIRL



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| | | | |
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| JH-GRL02 | Suzy Johnson | A Respectable Bird | 3-part treble choir, B \flat clarinet, piano |
| JH-GRL03 | Liv Grace | Hear Me Roar | SSAA a cappella choir |
| JH-GRL04 | Sherry Blevins | Looking for Light | SSA choir, piano |
| JH-GRL05 | Sherry Blevins | If I Call to You, My Love | SATB div., solo, a cappella choir |
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