

FINAL QUEST

By Daniel Chisham

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

FINAL QUEST

Final Quest was written as a teaching piece, emphasizing consecutive sixteenth-note passages as well as the study of nontraditional modes. The title reflects energetic and intense fortitude, illustrated by the rapid fire of notes throughout the fast sections of the piece. This mood is further expressed in the gradual minor to major progression that takes place from the beginning of the piece to the end.

The thematic melodies in the work's fast sections are threaded together by a line of continuous, slightly accented sixteenth notes. The accents should not be laborious but should feel more implied in order to avoid slowing the tempo. This sixteenth-note idea also makes brief appearances in the cello and bass during the slow section.

The slow section is built upon the D Mixolydian mode with a flatted E. Much care should be taken to insure that the key signature and accidentals are followed in this section. The high, second-finger F-sharp to low, first-finger E-flat will present a challenge to the viola players as will the constant C-naturals appearing in the first and second violins.

The return of the fast section mimics the melodic content of the beginning, except the first violins should note that the Fs are now sharp. This leads eventually to a pure key of D major at the end.

This piece is sure to be a favorite of students and audiences alike.

Final Quest

CONDUCTOR SCORE

Duration - 4:00

Daniel Chisham

Moderato (♩ = 110)

Musical score for measures 1-3. The score is in 4/4 time with a key signature of one flat (B-flat). The tempo is Moderato (♩ = 110). The dynamics are marked *mf* (mezzo-forte) and *simile*. The Violins I part has a melodic line with accents and fingerings (1, 2, 3). The Violins II part has a melodic line with a slur and a fermata. The Viola part has a melodic line with a slur and a fermata. The Cello and String Bass parts are mostly rests.

Musical score for measures 4-6. The score is in 4/4 time with a key signature of one flat (B-flat). The dynamics are marked *mf* (mezzo-forte) and *f* (forte). The Violins I part has a melodic line with accents and fingerings (4, 5, 6). The Violins II part has a melodic line with a slur and a fermata. The Viola part has a melodic line with a slur and a fermata. The Cello part has a melodic line with a slur and a fermata. The String Bass part has a melodic line with a slur and a fermata.

Copyright © MMI by Highland/Etling Publishing,
a division of Alfred Publishing Co., Inc.
All rights reserved. Printed in USA.

7 8 9

I Vlns. *mf*

II Vlns. *mf*

Vla. *mf*

Cello *mf* pizz.

Str. Bass *mf*

simile

10 11 12

I Vlns.

II Vlns.

Vla.

Cello arco

Str. Bass

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

Musical score for measures 13-15. The score is for five instruments: Violin I, Violin II, Viola, Cello, and String Bass. Measure 13 shows the beginning of a phrase with a first ending bracket over measures 14 and 15. The first ending is marked with a '1' and a fermata. The second ending is marked with a '3' and a fermata. The dynamics are *f* (forte) for measures 13 and 14, and *mp* (mezzo-piano) for measure 15. The Viola part has a triplet of eighth notes in measure 13. The Cello and String Bass parts have a long note in measure 13 and a first ending bracket over measures 14 and 15.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

Musical score for measures 16-18. The score is for five instruments: Violin I, Violin II, Viola, Cello, and String Bass. Measure 16 starts with a *mf* (mezzo-forte) dynamic. The first ending bracket continues from measure 15, with a first ending marked '1' and a fermata, and a second ending marked '3' and a fermata. The dynamics are *mf* for measures 16 and 17, and *mf* for measure 18. The Viola, Cello, and String Bass parts have a long note in measure 16 and a first ending bracket over measures 17 and 18.

19 20 21

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

22 23 24

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

III
1 2 1 2

25 1 2 26 27 (v) v

I Vlns. *f*

II Vlns. *f* (v) v

Vla. *f*

Cello *f* (v)

Str. Bass *f* (v)

28 29 30 3

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

31 32 33

Vlns. I (v)

Vlns. II (v)

Vla. (v)

Cello (v) *mf*

Str. Bass (v)

34 35 36

Vlns. I *mf* Mutes On

Vlns. II *mf* Mutes On

Vla. Mutes On *mf*

Cello *simile*

Str. Bass

37 38 39 **40** Andante (♩ = 80)

I Vlns. *rit.* *mf* *mp*

II Vlns. *mf rit.* *mp*

Vla. *mf rit.* *mp*

Cello *rit.* *mp*

Str. Bass *mf* *rit.* *mp*

41 42 43

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

44 45 46 (v) 47

Vlns. I *mp* *mf*

Vlns. II *mp* *mf*

Vla. *mp* *mf*

Cello *mf*

Str. Bass *mf*

48 49 50 51

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

52

I

Vlns. I

53

54

Vlns. II

Vla.

Cello

Str. Bass

55

I

Vlns. I

56

57

Vlns. II

Vla.

Cello

Str. Bass

58 59 Mutes Off 60 61

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mf

mf

mf

(V)

mf

III $\frac{V}{4}$

3

65 Tempo I (♩ = 110)

62 63 64

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

Mutes Off

Mutes Off

66 67 68

I
Vlns. I *simile*

II
Vlns. II *f*

Vla.
Viola *f*

Cello

Str. Bass

69 70 71

I
Vlns. I

II
Vlns. II

Vla.
Viola

Cello

Str. Bass

72

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

73

74

75

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

76

77

f

78

I

Vlns.

II

Vla.

Cello

Str. Bass

f

79

80

81

I

Vlns.

II

Vla.

Cello

Str. Bass

82

(v)

83

ff

ff

ff

ff

f

ff

84 85 86

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

87 88 89

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

simile

I
Vlns.
II
Vla.
Cello
Str. Bass

90 91 92 93 94

mf *rall.*

mf *rall.*

mf *rall.*

mf *rall.*

mf *rall.*

I
Vlns.
II
Vla.
Cello
Str. Bass

95 96 97 98

ff a tempo *rall.*

ff a tempo *rall.*

ff a tempo *rall.*

ff a tempo *rall.*

ff a tempo *rall.*