

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)

Violins I: *mf* (measures 1-3), *simile* (measures 4-6)

Violins II: *mf* (measures 4-6)

Viola: *mf* (measures 4-6)

Cello: (measures 1-3)

String Bass: (measures 1-3)

Violins I: (measures 4-6)

Violins II: (measures 4-6)

Viola: (measures 4-6)

Cello: *mf* (measures 4-6)

String Bass: *f* (measures 4-6)

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I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

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 *simile*

Vlns. II *f* *p* (V) *p* (V)

Vla. *f* (V)

Cello *f* (V)

Str. Bass

69 70 71

I

Vlns. II *p* (V) *f* *simile*

Vla. *p* (V) *f* *simile*

Cello *p* (V) *simile*

Str. Bass *f* *simile*

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

ff

82

(v)

83

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 *mf* *mf* *rall.*

I
Vlns.
II
Vla.
Cello
Str. Bass

95 96 97 98

ff a tempo *rall.*