

Young String Ensemble Series

INSTRUMENTATION

1 – Full Score
8 – Violin 1
8 – Violin 2
4 – Violin 3
4 – Viola
5 – Cello
2 – Double Bass
1 – Piano

A Knight's Quest

Loreta Fin

Programme and Rehearsal Notes

Duration: 2:40

Level: 2.5

This exciting piece opens with an edgy “at the nut” bow stroke, featuring syncopated rhythms, and a smoother melodic line in the cello and violin parts. Accents must be carefully observed to bring out the 3/3/2 quaver-feel in bars 19–25. In bar 28, the melody is taken over by the violas and cello and again by the cello alone in bar 45. The violins and violas need to make sure they observe the dynamics in the tremolo section, while the bass line keeps it driving forward. This piece is dedicated to my nephew Oskar, who loves playing the cello in his school orchestra in Sydney.

General Notes

The piano parts are optional, as the pieces can be played by string ensemble alone. They can also be played as violin 1, 2 and cello. Bass parts can also be played by the cello.

Loreta Fin is Director of Strings and Instrumental Music at Somerville House School for Girls in Brisbane, Australia. She conducts the six String Orchestras at the school at both primary and secondary levels and all of these ensembles have been very successful in competitions over the years. The Senior String Orchestra received the 2004 “Best School Orchestra” award from the Orchestras of Australia Network. Loreta has presented workshops on string teaching and ensemble techniques and has tutored and conducted string orchestras for numerous youth music organizations. From 2000 to 2004, Loreta was Queensland State President of AUSTA (Australian Strings Association) and served as the National President from 2005 to 2007. She is also a String Examiner with the Australian Music Examinations Board.

Loreta studied at the Sydney Conservatorium of Music and has performed regularly as a freelance musician in chamber music and orchestral concerts, as well as in musical theatre. She is Principal Violist with the Queensland Pops Orchestra. Well known as an experienced educator and adjudicator, Loreta has also written numerous publications for young string orchestras, which are frequently selected as set works for competitions and festivals.

Loreta’s aim is to bring an appreciation and enjoyment of music to as many young string players as possible, while teaching valuable rhythmic and technical skills in a fun way.

A Knight's Quest

Dedicated to my nephew, Oskar L. Andersson, who plays the cello.

Loreta Fin

$\text{♩} = 120 - 135$

Violin I *p* at the heel

Violin II *p* at the heel

Viola *p* at the heel

Violoncello *p* at the heel *simile*

Double Bass *p* at the heel *simile*

Piano *p* $\text{♩} = 120 - 135$

6 *simile*

11

Musical score for measures 11-14. The score is in G major (one sharp) and 3/4 time. It consists of six staves: a vocal line and a piano accompaniment. The vocal line starts with a *ff* dynamic and features a melodic line with some rests. The piano accompaniment includes a right-hand part with chords and eighth notes, and a left-hand part with a steady eighth-note bass line. Dynamics include *ff* and *f*.

15

Musical score for measures 15-18. The score continues in G major and 3/4 time. It consists of six staves: a vocal line and a piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note bass line in the left hand and chordal accompaniment in the right hand. Dynamics include *f*.

29

p *p* *pizz.* *mf* *mf*

mp *mp*

V

34

f *f* *f* *f* *mf*

39

Musical score for measures 39-43. The score is written for five staves: four individual staves (two treble clefs and two bass clefs) and a grand staff (treble and bass clefs). The key signature is one sharp (F#). The music features melodic lines with slurs and ties, and a piano accompaniment with chords and eighth notes. A fermata is present at the end of measure 43.

44

tremolo at tip

ff *pp*

tremolo at tip

ff *pp*

tremolo at tip

ff *pp*

ff *mf*

pp

ff *pp*

simile

Musical score for measures 44-48. The score is written for five staves: four individual staves (two treble clefs and two bass clefs) and a grand staff (treble and bass clefs). The key signature is one sharp (F#). The music features tremolos at the tips of notes in the upper staves, with dynamic markings of *ff* and *pp*. The piano accompaniment includes chords and eighth notes. A fermata is present at the end of measure 48.

50

Musical score for measures 50-55. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several dynamic markings, including *ff* and *arco*. A large red watermark is overlaid on the score.

56

at the heel

Musical score for measures 56-61. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several dynamic markings, including *ff* and *arco*. The phrase "at the heel" is written above the notes in measures 56-61. A large red watermark is overlaid on the score.

62

simile

simile

simile

simile

simile

67

simile

simile

simile

simile

simile

72

Musical score for measures 72-74. The score is in G major and 3/4 time. It features five staves: Treble, Violin, Viola, Bass, and Piano. The first two measures (72-73) are marked *p*. From measure 74 onwards, the music is marked *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

75

Musical score for measures 75-77. The score continues from the previous system. It features five staves: Treble, Violin, Viola, Bass, and Piano. Measure 75 is marked *p*. From measure 76 onwards, the music is marked *fff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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