

Young String Ensemble Series

INSTRUMENTATION

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

Three Chorales

Johann Sebastian Bach
Arranged by Loreta Fin

Programme and Rehearsal Notes

Level: 3

These three short Chorales (G major, G minor, G major) are excellent warm up exercises, but would also be very useful for training ensembles to listen for pure intonation. Vibrato and tone quality could also be focused upon, as well as watching the conductor for pauses and upbeats. Dynamics are suggested to assist with the shaping of phrases. Each chorale can stand alone, as a processional or recessional for special occasions and ceremonies (such as assemblies or parades), or can be performed as one work. Independent reading and accurate counting are essential here. Bowing can also be adjusted if desired.

General Notes

Loreta Fin is Director of Strings and Instrumental Music at Somerville House School for Girls in Brisbane, Australia. She conducts the 6 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.

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Three Chorales

JS Bach
arranged Loreta Fin

$\text{♩} = 60$ **Grave**

Violin I
mp

Violin II
mp

Viola
mp

Violoncello
mp

Double Bass
mp

This block contains the first four measures of the musical score. It features five staves: Violin I (treble clef, G-clef), Violin II (treble clef, G-clef), Viola (alto clef, C-clef), Violoncello (bass clef, F-clef), and Double Bass (bass clef, F-clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Grave' with a quarter note equal to 60 beats. The dynamics are marked 'mp' (mezzo-piano) for all parts. A large red watermark 'Preview Only' is overlaid diagonally across the score.

This block contains the next four measures of the musical score, starting with a measure number '4' at the beginning. It continues with the same five staves and musical notation as the first block. The large red watermark 'Preview Only' is also present here.

8

1. 2.

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

12

mp

mp

mp

mp

mp

17

Musical score for measures 17-20. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The first two staves are marked with a piano (*p*) dynamic. The music features a mix of quarter and eighth notes, with some notes beamed together. There are several slurs and accents (marked with a 'V') over the notes. The piece concludes with a double bar line at the end of measure 20.

21

Musical score for measures 21-24. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The first two staves are marked with a forte (*f*) dynamic. The music continues with quarter and eighth notes, including some beamed eighth notes. There are several slurs and accents (marked with a 'V') over the notes. The piece concludes with a double bar line at the end of measure 24.

25

Musical score for measures 25-28. The score is written for five staves: two treble clefs, one alto clef (C-clef), and two bass clefs. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *p* (piano) are present in measures 26, 27, and 28. A large red watermark is overlaid on the score.

29

Musical score for measures 29-32. The score continues with the same five-staff arrangement and key signature. The music includes eighth and sixteenth notes, and rests. Dynamic markings of *f* (forte) are present in measures 30, 31, and 32. A large red watermark is overlaid on the score.

34

Musical score for measures 34-37. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings. A large red watermark is overlaid on the score.

38

rall.

Musical score for measures 38-41. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The music continues with various note values and rests. A 'rall.' (rallentando) marking is present above the first staff in measure 39. A large red watermark is overlaid on the score.