

A HERO'S QUEST

for String Orchestra

Aaron Kline
(ASCAP)

INSTRUMENTATION

8 – Violin I
8 – Violin II
5 – Viola
5 – Cello
5 – Contrabass

A Hero's Quest portrays the excitement of a great story through engaging melodies and colorful harmonies. Students will feel like they are playing the soundtrack to their favorite movie or video game! The cinematic musical language also introduces students to new pitches and the opportunity to play in counterpoint with other sections.

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PROGRAM NOTES

A Hero's Quest portrays the excitement of a great story through engaging melodies and colorful harmonies. The music should remind you of your favorite movie or video game soundtrack. Following ABA form, fragments from both themes are played simultaneously at the end for a dramatic conclusion.

PERFORMANCE NOTES

Be sensitive to the balance between parts in the polyphonic sections.

At rehearsal letter G, the Violin II and Violas have the primary melody, the upper cello part is an expressive countermelody, the Violin I is a descant, and the lower cello part and double basses are the bass line. Make sure the balance between sections allows each voice to be heard.

Letter H is imitative counterpoint. Help each section enter with confidence.

At letter J, the second Violins are playing a fragment of the A melody, and the Violas are playing a fragment of the B melody. Make sure these lines are clearly heard.

ABOUT THE COMPOSER

Aaron Kline is a composer based in Atascadero, California. His compositions have been performed at College Music Society conferences throughout the United States. Kline is a lecturer of music at California Polytechnic State University, where he teaches composition, theory, and aural skills. He holds a DMA in Composition with Cognates in Theory and History from Texas Christian University. Prior to earning his doctorate, he taught band and elementary music in Texas. He draws from his experience as an educator and his academic training to produce music that is artistic, engaging, and practical. His research interests include wind ensemble literature, counterpoint, and composition pedagogy. His past composition teachers include Blaise Ferrandino, Neil Anderson-Himmelspace, David Gillingham, José-Luis Maúrtua, Till M. Meyn, and Robert Garwell.

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Driven ♩ = 112

Violin I

Violin II

Viola

Cello

Contrabass

mp

p

sim.

stagger bow changes

stagger bow changes

7

A

cresc. poco a poco

p *cresc. poco a poco*

p *cresc. poco a poco*

13

B

mp *cresc. poco a poco*

mp *cresc. poco a poco*

mf *cresc. poco a poco*

mp *cresc. poco a poco*

mp *cresc. poco a poco*

f

mf

f

mf

mf

19

Vln. I

Vln. II

Vla.

Vcl.

Bass

div.

unis.

mf sub.

V

The first system of the musical score for 'The Rose Tree' features five staves: Violin I, Violin II, Viola, Violoncello, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. A common time signature 'C' is enclosed in a box at the top left. The Violin I part begins with a rest, followed by a melodic line starting on G4, marked 'pizz.' and 'mp'. The Violin II part plays a rhythmic accompaniment of eighth notes, marked 'mp'. The Viola part also plays a rhythmic accompaniment of eighth notes, marked 'mp'. The Violoncello part plays a melodic line starting on G2, marked 'mp'. The Bass part plays a rhythmic accompaniment of eighth notes, marked 'mp'. A large, diagonal watermark 'MusicalScoreCloud.com' is overlaid across the score. The system concludes with a double bar line.

31

D *rit.*

div.

f *n*

div.

f *n*

f *n*

div.

f *pp* *mp* *cantabile*

f *n*

E ♩ = 86

Vln. I
 Vln. II
 Vla.
 Vcl.
 Bass

unis.
 V
 Sul G

43
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Bass

Sul G
 V
mp
 div.
p
p
 espress.
mp

49
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Bass

f
f cantabile e espress.
f cantabile e espress.
 cantabile e espress.
 div.
f
 div.
pp *f*

55

Vln. I

Vln. II

Vla.

Vcl.

Bass

div.

H $\text{♩} = 112 \text{ Tempo I}$

unis.

Vln. I

Vln. II

Vla.

Vcl.

Bass

f

f

f

f

f

66

Vln. I

Vln. II

Vla.

Vcl.

Bass

f

ff

ff

f

f

div.

unis.

4

3

71

Vln. I ²

Vln. II ^{div.} ^{unis.}

Vla. ^{div.} ^{unis.}

Vcl.

Bass

mp sub.

mf sub.

mf sub.

mp sub.

mp sub.

4 3 2 1

J

Vln. I ² *ff* cresc. poco a poco

Vln. II *ff* cresc. poco a poco

Vla. *ff* cresc. poco a poco

Vcl. *ff* cresc. poco a poco

Bass *ff* cresc. poco a poco

K

Vln. I *f* possibile

Vln. II *f* possibile

Vla. *f* possibile

Vcl. *f* possibile

Bass *f* possibile

