

FULL SCORE

Concert String Orchestra

Grade 3



CARL FISCHER

PERFORMANCE
SERIES

Dies Irae: Fantasia

Deborah Baker Monday

*Illegal to print or copy
for on-screen use only*

CAS70

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5
Piano	1

CARL FISCHER®

About the Composition

Dies Irae is a hymn from the thirteenth century based on a poem which describes the day of judgement where some will be saved and others will not. The Latin words “dies irae” literally mean “day of wrath.”

The *Dies Irae* hymn became one of the sequences used in the Catholic liturgy. These sequences were based on various texts which were added to the jubilatio (melismas over the final syllable of the Alleluias) relating to the liturgy of the day. The *Dies Irae* was incorporated into the Requiem Mass (Mass for the Dead).

Many composers have written a Requiem Mass (Mozart, Verdi, and Berlioz to name a few) and have included the *Dies Irae*. Other composers have chosen to use a more positive or uplifting part of the requiem such as *Pie Jesu* or *In Paradisum* along with the standard parts of the mass (the Kyrie, Sanctus and Agnus Dei).

The tune of the *Dies Irae* is a somber plainchant (Gregorian chant) with descending character (Do-Ti-Do-La-Ti-Sol-La). It is easily recognized and has been quoted in numerous works by classical composers from Franz Joseph Haydn (Symphony No. 103) to Stephen Sondheim (*Sweeney Todd*). You may also know the Halloween song *Ghost of John*, which is also based on this tune.

Ms. Monday has taken the *Dies Irae* and interspersed some of her favorite settings of the theme into this freely composed fantasia. Students will enjoy exploring the many techniques used in composing this fantasy. There is also the opportunity to have students engage in critical listening activities to recognize the *Dies Irae* in many musical masterpieces.

About the Composer

Deborah Baker Monday currently teaches in the Logan City School District Orchestra Program in Logan, Utah. She is a cello/bass specialist who works with 4th through 8th grade students in several schools. Ms. Monday received her B.M.E. from Florida State University with an emphasis in strings and a M.M. in composition from the University of Alabama. She began working on a D.M.A. at Louisiana State University in Baton Rouge while teaching string classes at the 4th through 12th grade levels.

Ms. Monday is an active bass performer and private teacher. She has served as an adjunct bass instructor at Utah State University for several years, has been on the faculty of the Utah ASTA with NSOA Bass Fest, and has served as a clinician at the Midwest Clinic, ASTA with NSOA National Conference, and various state music educators conventions throughout the country. In 1999, she was named the Utah ASTA with NSOA Elementary Teacher of the Year and she also received the award for "Superior Accomplishment" at the 2003 Utah Music Educators Association Conference acknowledging her exceptional contributions to educational music for young string players. Ms. Monday was declared winner of the 2006 Utah ASTA Composition Competition for her composition Chant-Formations. She continues to conduct and present sessions promoting solid string teaching through well balanced string orchestra compositions and arrangements.

Ms. Monday has many publications to her credit including three collections co-authored with Janice L. McAllister, *Strings Extraordinaire!*, *Holidays Extraordinaire!*, and *More Strings Extraordinaire!* She is also co-author with Robert S. Frost of *Artistry in Ensembles*. She and her husband, Bill, maintain busy teaching schedules and a bustling household with their four children.

Dies Irae: Fantasia

DEBORAH BAKER MONDAY

Moderato $\text{♩} = 100$

Violin I Violin II

Viola

Cello

Bass

Piano

p *legato*

p

p *legato*

p

1 2 3 4 5

Vln. I Vln. II

Vla.

Cello

Bass

Pno.

U.H. *v*

U.H.V.

p

6 7 8 9 10

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13 U.H.

11 12 13 14 15

16 17 18 19 20

U.H.
v

I Vln. I
II

Vla.

Cello

Bass

Pno.

21 22 23 24 25

= =

26 Hymn-like **30** Tempo 1

I Vln. I
II

Vla.

Cello

Bass

Pno.

26 27 28 29 30

Musical score page 6, measures 31 to 35. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The key signature is one sharp. Measure 31: Vln. I rests; Vln. II eighth-note pattern; Vla. eighth-note pattern; Cello eighth-note pattern; Bass eighth-note pattern; Pno. eighth-note pattern. Measure 32: Vln. I rests; Vln. II eighth-note pattern; Vla. eighth-note pattern; Cello eighth-note pattern; Bass eighth-note pattern; Pno. eighth-note pattern. Measure 33: Vln. I rests; Vln. II eighth-note pattern; Vla. eighth-note pattern; Cello eighth-note pattern; Bass eighth-note pattern; Pno. eighth-note pattern. Measure 34: Vln. I rests; Vln. II eighth-note pattern; Vla. eighth-note pattern; Cello eighth-note pattern; Bass eighth-note pattern; Pno. eighth-note pattern. Measure 35: Vln. I rests; Vln. II eighth-note pattern; Vla. eighth-note pattern; Cello eighth-note pattern; Bass eighth-note pattern; Pno. eighth-note pattern.

Musical score page 6, measures 36 to 40. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The key signature is one sharp. Measure 36: Vln. I eighth-note pattern; Vln. II rests; Vla. eighth-note pattern; Cello eighth-note pattern; Bass eighth-note pattern; Pno. eighth-note pattern. Measure 37: Vln. I eighth-note pattern; Vln. II eighth-note pattern; Vla. eighth-note pattern; Cello eighth-note pattern; Bass eighth-note pattern; Pno. eighth-note pattern. Measures 38 to 40: Continuation of the eighth-note patterns for all instruments.

41

I Vln. II Vla. Cello Bass Pno.

41 42 43 44 45

= =

I Vln. II Vla. Cello Bass Pno.

46 47 48 49 50

51

I
Vln.
II
Vla.
Cello
Bass
Pno.

51 52 53 54 55

59

I
Vln.
II
Vla.
Cello
Bass
Pno.

56 57 58 59 60

Musical score for orchestra and piano, measures 61-65. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The instrumentation is as follows:

- Vln. I:** Measures 61-65. Consists of two staves. In measures 61-63, it plays eighth-note pairs (two pairs per beat). In measure 64, it rests. In measure 65, it plays eighth-note pairs again.
- Vln. II:** Measures 61-65. Consists of two staves. In measures 61-63, it plays eighth-note pairs (one pair per beat). In measure 64, it rests. In measure 65, it plays eighth-note pairs again.
- Vla.:** Measures 61-65. Plays eighth notes. Measure 61: eighth note. Measure 62: eighth note. Measure 63: eighth note. Measure 64: eighth note. Measure 65: eighth note.
- Cello:** Measures 61-65. Plays eighth notes. Measure 61: eighth note. Measure 62: eighth note. Measure 63: eighth note. Measure 64: eighth note. Measure 65: eighth note.
- Bass:** Measures 61-65. Plays eighth notes. Measure 61: eighth note. Measure 62: eighth note. Measure 63: eighth note. Measure 64: eighth note. Measure 65: eighth note.
- Pno.:** Measures 61-65. Consists of two staves. In measures 61-63, it plays sixteenth-note chords. In measure 64, it rests. In measure 65, it plays sixteenth-note chords again.

The score is in common time, key signature of one sharp. Measures 61-65 are indicated at the bottom of the page.

a tempo

I
Vln.
II
Vla.
Cello
Bass

Pno.

71 72 73 74 75

80

I
Vln.
II
Vla.
Cello
Bass

Pno.

unis.
mf *cresc.*

cresc.

76 77 78 79 80

I Vln. II Vln.
 cresc.
 Vla.
 cresc.
 Cello
 Bass
 cresc.
 Pno. cresc.

81 82 83 84

= =

86

I Vln. II Vln.
 ff
 Vla.
 ff
 Cello
 ff
 Bass
 ff
 Pno. ff

85 86 87 88 89

I
Vln.
II
Vla.
Cello
Bass
Pno.

90 91 92 93 94

= =

allarg.

I
Vln.
II
Vla.
Cello
Bass
Pno.

95 96 97 98 99

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