



# Dies Irae

## From *Requiem*

By Wolfgang Amadeus Mozart

Arranged by Laura Kenney

### INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

Originally written for full orchestra and choir, this string arrangement maintains the intensity of the original composition. With its dramatic and driving music, off-beat rhythms, and running 16th notes, this work presents a more intense style of Mozart. Challenging string parts with shifting for all sections will keep your students active and engaged.

### PROGRAM NOTES

"Dies Irae" (Day of Wrath) is a Latin hymn best known as a movement from the Requiem Mass, or Funeral Mass. Mozart's *Requiem*, written in 1791 was anonymously commissioned by Count Walsegg as a memorial to his wife who had recently died. Mozart became ill and died just before completing the Requiem.

English Translation:

*Day of wrath, day of anger  
will dissolve the world in ashes,  
as foretold by David and the Sibyl.*

*Great trembling there will be  
when the Judge descends from heaven  
to examine all things closely.*

### NOTES TO THE CONDUCTOR

In order to stay true to the intensity of the work, all half notes and quarter notes should be marcato—i.e. violin 1 and cello in the opening phrase, 2nd violin and cello, M. 57. The 16th notes should be very aggressive and all 8th notes should be short.

### NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*

Belwin/Pop String Editor

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CONDUCTOR SCORE  
Duration - 2:15

**Allegro assai** (♩ = 120)

**Violins**

**Viola**

**Cello**

**String Bass**

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

6 7

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

8 9

10

Vlns. I *ff*

Vlns. II *ff*  
*div.*

Vla.

Cello *ff*  
x2

Str. Bass *ff*

10 11 12

Vlns. I

Vlns. II

Vla.

Cello  
3 x4

Str. Bass  
1 -4

13 14 15

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

16 17 18

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

x4 1 2 -4 -1

19 20

22

4

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

21 22 23

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

24 25 26

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

27 28

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

29 30

31

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf* *div.*

Cello *mf*

Str. Bass *mf*

31 32 33

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

34 35 36



**Vlns. I**  
*cresc.*

**Vlns. II**  
*cresc.*

**Vla.**  
*cresc.*

**Cello**  
*cresc.*

**Str. Bass**  
*cresc.*

37 38 39

**Vlns. I**  
*f*

**Vlns. II**  
*f*

**Vla.**  
*f*

**Cello**  
*f*

**Str. Bass**  
*f*

40 41 42

I  
Vlns.

II

Vla.

Cello

Str. Bass

43 44

I  
Vlns.

II

Vla.

Cello

Str. Bass

45 46

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

47 48

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

49 50

52

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

51 52

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

53 54 55

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

4

56 57

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

58 59

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

60 61

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

62 63

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

64 65

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

senza ritardando  
-4

66 67 68