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FRONTIER PHANTOMS

Deborah Baker Monday

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Rehearsal Piano

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T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson



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.

About the Music

This adventure piece includes only those elements which can be accomplished within Grade 1.5; but, the sequence of these elements makes for a spectacular performance.

The distant drumming sounds almost dreamlike. The beat gets stronger, louder and brings on a full blown western saga. The low strings make the first statement of the "frontiersmen" with a strong rhythmic accompaniment. The violins take over with a thicker texture supporting the theme. At ms. 38 a new theme appears which suggests the entrance of a proud group of warriors on horses. The music suggests an encounter between the two forces with its shifting tonalities and rising intensity. The section culminates when the first violins reach an A on their E string with repeated notes. The cellos and basses then state the frontier theme in an augmented version. The drama is at its highest point when the frontier theme returns in a full 4 part harmony, and the frontier comes alive again with the characteristic sounds of its treasured history.

Frontier Phantoms is an excellent piece for studying F and F-sharp. All instruments must use both fingerings. Each instrument also gets lots of melodic interest. Have students practice melodic passages together before playing them as written. For example:

Cello/bass at 22 with violin 1 at 30

Violin 2/viola at 38, violin 1 at 54

Be very strict with the use of high 2 and low 2. Make sure students make the commitment to play one or the other and not somewhere in between. Students will really enjoy playing this exciting piece.

Deborah Baker Monday

String Editing: Carrie Lane Gruselle

FRONTIER PHANTOMS

DEBORAH BAKER MONDAY
(ASCAP)

Slow and calm (♩ = 80)

The musical score is written in 4/4 time with a tempo of 80 beats per minute. It features the following parts and markings:

- Violin 1:** Starts with a whole rest, followed by a half note G4, quarter notes A4, B4, and a half note C5. Markings include *p* and *sim.*
- Violin 2:** Starts with a whole rest, followed by a half note G3, quarter notes A3, B3, and a half note C4. Markings include *pizz.* and *mf*.
- Violin 3 (Viola T.C.):** Starts with a whole rest, followed by a half note G3, quarter notes A3, B3, and a half note C4. Marking is *p*.
- Viola:** Starts with a whole rest, followed by a half note G3, quarter notes A3, B3, and a half note C4. Marking is *p*.
- Violoncello:** Starts with a whole rest, followed by a half note G2, quarter notes A2, B2, and a half note C3. Marking is *p*.
- Double Bass:** Starts with a whole rest, followed by a half note G1, quarter notes A1, B1, and a half note C2. Marking is *p*.
- Piano (opt.):** Starts with a whole rest, followed by a half note G2, quarter notes A2, B2, and a half note C3. Marking is *p*.

Measures 5-8 show the continuation of the piece with various markings such as *legato*, *arco*, and *L1*, *L2* for different instruments. Measure numbers 2, 3, 4, 5, 6, 7, and 8 are indicated at the bottom of the score.

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13 **Accelerando**
sim.

Musical score for measures 9-13. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano (opt.).

- Vln. 1:** Starts with a half note, followed by quarter notes. Measure 13 has a *cresc.* marking.
- Vln. 2:** Quarter notes throughout. Measure 13 has a *sim.* marking.
- Vln. 3 (Vla. T.C.):** Quarter notes. Measure 10 has a *legato* marking. Measure 13 has a *sim.* marking and a first ending bracket labeled '1'.
- Vla.:** Quarter notes. Measure 10 has a *legato* marking. Measure 13 has a *sim.* marking and a second ending bracket labeled 'H2'.
- Vcl.:** Quarter notes. Measure 10 has a *legato* marking. Measure 13 has a *cresc.* marking.
- D.B.:** Quarter notes. Measure 10 has a *legato* marking. Measure 13 has a *cresc.* marking.
- Piano (opt.):** Treble and bass clefs. Measure 10 has a *legato* marking. Measure 13 has a *cresc.* marking.

Measures 9, 10, 11, 12, and 13 are indicated at the bottom of the score.

Allegro (♩ = 144)

Musical score for measures 14-18. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano (opt.).

- Vln. 1:** Quarter notes. Measure 14 has a *mf* marking. Measure 15 has a *cresc.* marking. Measure 17 has a *f* marking.
- Vln. 2:** Quarter notes. Measure 14 has a *mf* marking. Measure 15 has a *cresc.* marking. Measure 17 has a *f* marking.
- Vln. 3 (Vla. T.C.):** Quarter notes. Measure 17 has a *f* marking.
- Vla.:** Quarter notes. Measure 17 has a *f* marking.
- Vcl.:** Quarter notes. Measure 17 has a *f* marking.
- D.B.:** Quarter notes. Measure 17 has a *f* marking.
- Piano (opt.):** Treble and bass clefs. Measure 17 has a *f* marking.

Measures 14, 15, 16, 17, and 18 are indicated at the bottom of the score.

rit. 23 A tempo

Musical score for measures 19-23. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano (opt.). The tempo changes from *rit.* to **A tempo** at measure 23. Dynamics include *mf* and *marcato*. A *sim.* marking is present in the Vcl. and D.B. parts at measure 20. A *sim.* marking is also present in the Piano (opt.) part at measure 20.

Musical score for measures 24-28. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano (opt.). Dynamics include *sim.*. The Vcl. part has a fingering of 2. The D.B. part has a fingering of -1 and chord markings D, G, D. The Piano (opt.) part has a *sim.* marking.

31

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano (opt.)

f marcato

f marcato

f marcato

f marcato

mf

mf

f marcato

29 30 31 32 33

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano (opt.)

4

4

4

2

-1 4

34 35 36 37 38

39 opt. div.
pizz.

Vln. 1 *mf*

Vln. 2 *mf* L2 4 *sim.*

Vln. 3 (Vla. T.C.) *mf* L2 4 *sim.*

Vla. *mf* L2 4 *sim.*

Vcl. *p* *sim.*

D.B. *p* *sim.*

Piano (opt.) *mf* *sim.*

39 40 41 42 43

47 arco

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 (Vla. T.C.) *p*

Vla. *p*

Vcl. *ff*

D.B. *f*

Piano (opt.) *p*

44 45 46 47 *ff* 48

Musical score for measures 49-53. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano (opt.). The music is in a key with one sharp (F#) and a 4/4 time signature. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Musical score for measures 54-58. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano (opt.). Measure 55 is marked with a box containing the number 55. Dynamics include *f*, *mf*, and *sim.*. Fingerings are indicated with numbers 1, 2, 4, and 4. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano (opt.)

59 60 61 62 63

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano (opt.)

64 65 66 67 68

sim.

ff

ff

72

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano (opt.)

69 70 71 72 73

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano (opt.)

74 75 76 77 78

79

Vln. 1
marcato

Vln. 2
marcato

Vln. 3 (Vla. T.C.)
marcato

Vla.
marcato

Vcl.
f marcato

D.B.
f marcato

Piano (opt.)
f marcato

79 80 81 82 83

87

Vln. 1
ff

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano (opt.)

84 85 86 87 88

4

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano (opt.)

89 90 91 92

93

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano (opt.)

93 94 95 96

L2

L1