

Kjos String Orchestra

Grade 5

Full Conductor Score

SO453F

\$9.00

Samuel Coleridge-Taylor
Deborah Baker Monday, Arr.

Danse Nègre

from African Suite, Op. 35, No. 4



Neil A. Kjos Music Company • *Publisher*



The Arranger



Deborah Baker Monday (ASCAP) is a retired string educator after completing a 25-year tenure in the award-winning Logan City, Utah orchestra program. She received her B.M.E. Magna Cum Laude, from Florida State University with an emphasis in string education. She was awarded an academic fellowship to attend the University of Alabama where she received her M.M. in Composition. During that time, she was a bassist with the Meridian Symphony and the Tupelo Symphony Orchestra. She continued her studies at Louisiana State University where she received the Chancellor's Award to participate with the LSU Symphony Orchestra under the direction of James Yestadt. She studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwell, and Dino Constantinides. Ms. Monday continued to be an active bass performer when she moved to Utah. After completing the coursework and passing the written and oral portions of the doctoral exams, she was hired to teach in the Logan City School District as a low string specialist.

Throughout her tenure with Logan and beyond, she pursued her interest in composition and arranging for educational strings and became published. Ms. Monday has over 155 original and arranged works with seven publishing companies. Many of her published works have been honored as J.W. Pepper Editor's Choice selections. They have been selected for many state required music lists for festivals and contests. She has received awards for Outstanding Elementary Educator and Superior Accomplishment from UtahASTA and UtahMEA respectively. In 2006 and 2011, Ms. Monday was the winner of the UtahASTA Composition Contest. Serving as a composer and arranger of educational music has been a rewarding part of her career while she and her husband Bill, have raised four amazing children.

Ms. Monday has presented at many state music conferences throughout the United States, as well as numerous national ASTA conferences, The Midwest Clinic, the Ohio State Summer Workshop, and the Florida Orchestra Association. She is active as a clinician, guest conductor and adjudicator, and has numerous commissions for her work. Her studies in composition and experience in string teaching combine to make her one of the leading contributors to the repertoire for young string players.

Instrumentation List (Set C)

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

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, go to www.kjos.com.

The Composer



Samuel Coleridge-Taylor (1875-1912), a British composer born to an English woman and a father, native of West Africa, began studying music at a young age with violin and voice. While a student at the Royal College of Music, he studied composition and found great success with his instrumental works. He was inspired by Dvořák, Brahms, and Tchaikovsky, along with African American folk music. In fact, Coleridge-Taylor's research, and application of African American folk songs into his own music brought much popularity and acclaim. He was inspired by what Dvořák had done for Bohemian music and wanted to do the same with African music.

Not only was Samuel Coleridge-Taylor noted to be a talented composer, but he was also an excellent conductor. He was taken under the wing of a group of African American music lovers who formed the Coleridge-Taylor Society. They performed and promoted his works in the United States and ultimately brought him over for three tours. His three tours were quite successful, and while on his 1902 tour, was invited to conduct the U.S. Marine Band. In 1904, he was invited to the White House at the request of President Theodore Roosevelt.

This was an extraordinary honor for a man of African descent. Once back in England, he continued composing, conducting, and teaching. His success contributed to the empowerment of African American artists that came after him.

Unfortunately, at age 37, he contracted pneumonia likely due to overwork and the stress of ongoing financial challenges. He died in 1912, nonetheless his work remained popular after his passing. He is best known for his cantata, *Hiawatha's Wedding Feast*. It's considered one of his greatest masterpieces.

The Composition

African Suite, Op. 35, No. 4 was composed and published in 1898, originally for solo piano. The work contains four movements and **Danse Nègre** is the 4th and final movement. This high-energy composition was inspired by the writings of African American poet Paul Laurence Dunbar (1872-1906).

Danse Nègre is filled with excitement and vitality, with thematic and motivic material occurring throughout all sections of the orchestra. Articulations and dynamics need to be exaggerated, especially the fun chromatic ascending and descending moments (ex. mm77-78). The contrasting section beginning at measure 152 should offer a sweet reprieve, thus the "dolce" marking. Although somewhat more relaxed in tempo, this section should stay buoyed and forward moving.

Danse Nègre

from *African Suite*, Op. 35, No. 4

Full Conductor Score
Approx. performance time – 6:25

Samuel Coleridge-Taylor
Arranged by Deborah Baker Monday
(ASCAP)

Allegro assai (♩ = 132)

Violins 1
Violins 2
Viola
Cello
String Bass

f
sf div.
sf
ff
pizz.
pizz.
ff
pizz.
ff

7
1
2
3 div.
4
5 pizz.

6
7
8
9
10
11

Vlins. 1
Vlins. 2
Vla.
Cello
Str. Bass

dim.
dim.
p
mf
p

un. soli
arco
A Str.

1
2
3

12 13 14 15 16 17

Vlns. 1 2

Vla.

Cello

Str. Bass

f

A Str.

div. unis.

arco

18 19 20 21 22 23 24

Vlns. 1 2

Vla.

Cello

Str. Bass

unis. V

sf

div. L4 3

mf *cresc.*

arco div. *sf*

pizz.

sf

pizz.

25 26 27 28 29

Vlns. 1 2

Vla.

Cello

Str. Bass

tutti

f

arco unis. pizz. arco pizz. arco

f *f* *f*

pizz. arco pizz. arco

30 31 32 34 35

Vlns. 1 2

Vla.

Cello

Str. Bass

div. cresc. cresc. cresc. cresc. cresc.

36 37 38 39 40

Vlns. 1 2

Vla.

Cello

Str. Bass

unis. pizz. sf pizz. sf

41 42 43 44 45 46

Vlns. 1 2

Vla.

Cello

Str. Bass

ff arco ff arco ff

div.

49

Musical score for measures 47-52. The score is for five parts: Violins 1 & 2, Viola, Cello, and String Bass. The key signature is B-flat major. Measure 47 starts with a dynamic of *sf*. Measure 48 has a dynamic of *ff*. Measure 49 has a dynamic of *ff*. Measure 50 has a dynamic of *ff*. Measure 51 has a dynamic of *ff*. Measure 52 has a dynamic of *ff*. The score includes various performance markings such as *div.*, *unis.*, and *ff*. There are also some fingerings and slurs indicated.

53

Musical score for measures 53-58. The score is for five parts: Violins 1 & 2, Viola, Cello, and String Bass. The key signature is B-flat major. Measure 53 starts with a dynamic of *sf*. Measure 54 has a dynamic of *sf*. Measure 55 has a dynamic of *sf*. Measure 56 has a dynamic of *sf*. Measure 57 has a dynamic of *sf*. Measure 58 has a dynamic of *sf*. The score includes various performance markings such as *div.*, *unis.*, and *sf*. There are also some fingerings and slurs indicated.

61

Musical score for measures 59-64. The score is for five parts: Violins 1 & 2, Viola, Cello, and String Bass. The key signature is B-flat major. Measure 59 starts with a dynamic of *sf*. Measure 60 has a dynamic of *sf*. Measure 61 has a dynamic of *sf*. Measure 62 has a dynamic of *sf*. Measure 63 has a dynamic of *sf*. Measure 64 has a dynamic of *sf*. The score includes various performance markings such as *div.*, *unis.*, and *sf*. There are also some fingerings and slurs indicated.

65 66 67 68 69 70

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

dim.

71 72 73 74 75 76

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

mp

mp

div.

unis.

77 78 80 81 82

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

sf

f

sf

f

f

f

83 84 85 86 87 88

Vlins. 1 *sf*

Vlins. 2 *sf*

Vla. *sf*

Cello *f*

Str. Bass *f*

89 90 91 92 93 94

Vlins. 1 *sf* *sempre ff*

Vlins. 2 *sf* *sempre ff*

Vla. *sf* *sempre ff*

Cello *sempre ff*

Str. Bass *sempre ff*

95 96 97 98 99

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

100

div. \square

1 Vlns. sf 101 102 103 104 hammer spiccato unis. 105

2 Vlns. sf con furie hammer spiccato unis.

Vla. sf con furie hammer spiccato unis.

Cello sf con furie unis.

Str. Bass sf

106 107 108 109 110 111

1 Vlns. sf

2 Vlns. sf div.

Vla. sf

Cello sf

Str. Bass sf

112 hammer spiccato 113 114 115 116 117

1 Vlns. sf

2 Vlns. hammer spiccato div. sf

Vla. hammer spiccato unis. sf

Cello sf

Str. Bass sf

120

118 119 121 122 123

Vlns. 1 *sf*
2 *sf*
Vla. *sf*
Cello *sf*
Str. Bass *sf*

sf marcato
unis.
sf marcato
sf marcato
sf
sf

div. V V V V

124

125 126 127 div. 128 129 rit.

Vlns. 1 *ff*
2 *ff*
Vla. *ff*
Cello *ff*
Str. Bass *ff*

unis.
ff
ff
ff
ff

dim. dim. dim. dim. dim.

130

131 132 133 (V) 134 135 rall.

Vlns. 1 *mf*
2 *mf*
Vla. *mf*
Cello *mf*
Str. Bass *mf*

unis.
mf
mf
mf
mf

dim. dim. dim. dim. dim.

136 a tempo

136 137 138 139 140 141 142 143

Vlns. 1 *pp*

Vlns. 2 *pp*
unis.

Vla. *pp*
unis. div.

Cello *mp*

Str. Bass *pp*
pizz. arco

144 div. 145 146 147 148 149 150 151 **rit.**

Vlns. 1 *mf* div.

Vlns. 2 *mf*

Vla. *mf*

Cello *p*

Str. Bass *p*

152 **Meno mosso** (♩ = 120)

152 153 154 155 156 157 158 159

Vlns. 1 *mp* unis. dolce

Vlns. 2 *mp* dolce

Vla. *mp* dolce

Cello *mp* dolce

Str. Bass *mp* dolce
pizz.

160

161 162 163 164 165 166

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

cresc.

cresc.

cresc.

cresc.

cresc.

168

167 169 170 171 172

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f A Str.

f unis.

f

f

arco

div.

173 174 175 176 177 178 179

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p

p

p

p

p

pizz.

pizz.

p

rit.

180 **Meno mosso** (♩ = 120)

181 182 183 184 185 186

Vl. 1 *pp*

Vl. 2 *pp*

Vla. *pp*
arco

Cello *mp*

Str. Bass *pp*

187 188 189 190 191 192 193

Vl. 1 *p*

Vl. 2 *p*

Vla. *mf*
pizz.

Cello *p*

Str. Bass *p*

cresc.

cresc.

cresc.

cresc.

cresc.

194 195 196 197 198 199 200

Vl. 1 *f*

Vl. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

sf

sf

sf

sf

sf

poco rit.

201 202 203 204 205 206 207

Vlns. 1 *dim.* *p*

Vlns. 2 *dim.* *p*

Vla. *dim.* *p* pizz.

Cello *dim.* *p* pizz.

Str. Bass *dim.* *p* pizz.

208 a tempo

209 210 211 212 213 214 215[^]

Vlns. 1 *mf* *mf*

Vlns. 2 *mf* *f*

Vla. *mf* *f*

Cello *mf* arco *f*

Str. Bass *mf* *f*

216

217 218 219[^] 220 221 222

Vlns. 1 *f* *sf* *dim.*

Vlns. 2 *f* *sf* *dim.*

Vla. *f* div. *sf* *dim.*

Cello *f* *sf* *dim.*

Str. Bass *f* *sf* *dim.*

224 rit. 228 a tempo (♩ = 132)

223 225 226 227 228 229

Vlns. 1 2

Vla. unis. div. pizz. unis. arco

Cello div. pizz. mp

Str. Bass pizz. arco mp

230 231 232 233 234 235

Vlns. 1 2

Vla. mp

Cello mp

Str. Bass mp

236 poco rit. Animato (♩ = 132)

236 237 238 239 240 241

Vlns. 1 subito p unis. mp

Vlns. 2 mp

Vla. mp pizz. div. unis. arco

Cello subito p pizz. div. mf

Str. Bass subito p pizz. mf

242 unis. 243 244 245 246

Vlns. 1 *f* *sf* *f*

Vlns. 2 *f* *sf* *f*

Vla. arco *f* *sf* *f*

Cello *sf* *f* *sf*

Str. Bass *sf* *f* *sf*

247 248 249 250 251

Vlns. 1 *sf* *sf* *sf*

Vlns. 2 *sf* *sf* *sf*

Vla. *sf* *sf* *sf*

Cello *f* *f* *f*

Str. Bass *f* *f* *f*

252 253 254 255 256

Vlns. 1 *mp* *cresc.* *H1* *cresc.* *cresc.*

Vlns. 2 *mp* *cresc.* *cresc.* *cresc.* *cresc.*

Vla. *mp* *cresc.* *cresc.* *cresc.* *cresc.*

Cello *mp* *pizz.* *pizz.* *div.*

Str. Bass *mp* *pizz.* *pizz.*

257 258 259 260 261

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

unis. arco

arco

262 263 264 265 266 267

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

cresc. accel.

cresc. accel.

cresc. accel.

cresc. accel.

cresc. accel.

268 Tempo I (♩ = 132)

div. ff

269 270 271 272 273

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

ff

ff

ff

ff

ff

simile

simile

simile

simile

274 275 276 277 278 279

Vlns. 1 *div.*

Vlns. 2

Vla.

Cello

Str. Bass

sf *sf* *sf* *sf*

Meno mosso

280 281 282 283 284 285

Vlns. 1 *mp dolce*

Vlns. 2 *mp dolce*

Vla. *mp dolce*

Cello *mp dolce*

Str. Bass *pizz.* *mp dolce* *arco*

rit.

286 287 288 289 290 291

Vlns. 1

Vlns. 2

Vla. *div.*

Cello

Str. Bass *pizz.* *arco*

292 Presto (♩ = 156)

Musical score for measures 292-296. The score is for five instruments: Violins (Vlns.), Violas (Vla.), Cellos (Cello), and String Bass (Str. Bass). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Presto' with a quarter note equal to 156 beats per minute. The dynamic is 'ff' (fortissimo). The first violin part has a 'div.' (divisi) marking at the beginning of measure 292. Measures 293, 294, and 295 have accents (>) over the notes. Measure 296 has a 'div.' marking and a '4' above the staff indicating a four-measure rest.

Musical score for measures 297-301. The score is for five instruments: Violins (Vlns.), Violas (Vla.), Cellos (Cello), and String Bass (Str. Bass). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic is 'ff'. Measures 297, 298, 299, and 300 have 'cresc.' (crescendo) markings. Measure 301 has 'unis.' (unison) markings for all instruments. A large 'SAMPLE' watermark is overlaid on the score.

Musical score for measures 302-307. The score is for five instruments: Violins (Vlns.), Violas (Vla.), Cellos (Cello), and String Bass (Str. Bass). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic is 'sf' (sforzando) for measures 302-304 and 'sff' (sforzandissimo) for measures 305-307. Measures 305 and 306 have 'div.' (divisi) markings. Measure 307 has a fermata over the final note. A large 'SAMPLE' watermark is overlaid on the score.

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