

Kjos String Orchestra
Grade 3½
Full Conductor Score
SO505F

Samuel Coleridge-Taylor
Luke Miller, Arranger

Dance

from *Othello Suite, Op. 79*



Neil A. Kjos Music Company • Publisher



The Arranger



Luke Miller is the orchestra director at McCarthy Middle School in Chelmsford, Massachusetts. Since 2010, he has taught and conducted orchestras at the elementary through the university level. He has guest conducted middle school orchestra festivals in Massachusetts and New Hampshire, and was named the Massachusetts ASTA Orchestra Director of the Year in 2018. His primary instrument is the violin, though he has also performed on the viola, cello, bass, and trumpet. He earned his Bachelor of Arts in Music and Master of Arts in Teaching degrees from the University of New Hampshire, and studied composition with Andrew Boysen, Jr. He is an active member of the Massachusetts Music Educators Association, having served on the executive board of the Northeastern District, as well as managing festival orchestras at the Jr. District, Sr. District, and All State levels. Outside of teaching and performing music, he loves reading, cycling, swimming, and spending time with his family. He currently lives in Groton, Massachusetts with his wife and two daughters.

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.

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The Composition

In 1909, Samuel Coleridge-Taylor was commissioned by actor-theatre manager Sir Herbert Beerbohm Tree to compose incidental music for His Majesty's Theatre London production of the Shakespeare play. One purpose of including newly composed music was to elevate Shakespeare productions rather than rely on old classics. Coleridge-Taylor put together a five-movement suite soon after the 1912 production. The five movements of the suite are: **1. Dance, 2. Children's Intermezzo, 3. Funeral March, 4. The Willow Song, and 5. Military March.**

This arrangement takes the first movement, **Dance**, and lowers it to the key of A minor, making it more accessible to developing string orchestras. The high energy and accelerando to the end make this single stand-alone movement a great concert opener or closer.

What Is Incidental Music?

Incidental music is composed to accompany or support a play performed live on stage. The music is not the primary focus of the production, but it accompanies the play, helping set the mood, create a special atmosphere, and highlight special moments such as battles, deaths, character entrances, and more. It can also be played during scene changes.

Incidental music has a long history, and although not well documented, it may have been used in Ancient Greek or Roman theaters. However, it became especially popular in Europe during the 1800s and was often composed for Shakespeare productions. Directors aimed to make their shows feel particularly grand and elegant by including incidental music.

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 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 there for three tours. His three tours were quite successful, and while on his

1902 tour, he 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 who followed 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.

Dance

from *Othello Suite, Op. 79*

Full Conductor Score
Approx. performance time—2:40

Samuel Coleridge-Taylor
Arranged by Luke Miller
(ASCAP)

Allegro (♩ = 140)

Violins 1
Violins 2
Viola
Cello
String Bass

6 7 8 9 10

Vlns.
Vla.
Cello
Str. Bass

ff

Musical score for Violins (Vlns.), Viola (Vla.), Cello, and Str. Bass, measures 11-22. The score is divided into three systems. The first system (measures 11-14) features a dynamic of *mf*. The second system (measures 15-18) features a dynamic of *f*. The third system (measures 19-22) features a dynamic of *ff*. The Violin parts are in treble clef, and the Viola, Cello, and Str. Bass parts are in bass clef. The Str. Bass part includes fingering numbers (1, 4) and a 4-measure rest in measure 21. A large 'SAMPLE' watermark is overlaid on the score.

23 24 25 26

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

27 28 29 30

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

div. -2

mf

31 32 33 34

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

65 66 67 68 69

Vlns. 1 2

Vla.

Cello

Str. Bass

dim.

70 71 72 73 74

Vlns. 1 2

Vla.

Cello

Str. Bass

p

div.

75 76 77 78

Vlns. 1 2

Vla.

Cello

Str. Bass

f

div.

79 80 81 82

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

83 84 85 86

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

mf

mf

unif.

f

87 88 89 90

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

f

f

unif.

91 Più mosso (♩ = 160)

1 Vlns. *ff* *p*

2 Vlns. *ff* *p*

Vla. *ff* *p*

Cello *ff* *p*

Str. Bass *ff* *p*

1 Vlns. *cresc. poco a poco* **accel.**

2 Vlns. *cresc. poco a poco*

Vla. *cresc. poco a poco*

Cello *cresc. poco a poco*

Str. Bass *cresc. poco a poco*

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

109 Più mosso (♩ = 180)

1 Vlns. *ff*

2 Vlns. *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

1 Vlns. *ff*

2 Vlns. *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

accel.

1 Vlns. *ff*

2 Vlns. *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*