

Kjos String Orchestra
Grade 2½
Full Conductor Score
SO511F

Harry T. Burleigh
Deborah Baker Monday, Arr.

Southland Sketches

Allegro (4th Movement)



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 175 original and arranged works with five 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, and the prestigious Ohio State String Teacher Workshop. 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.

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The Composer



Harry T. Burleigh (1866-1949) was born one year after the end of the Civil War in Erie, Pennsylvania. He was one of the first Black Americans to be acclaimed for his talents as a singer (baritone), composer, and arranger.

Although Burleigh grew up during challenging times, his mother instilled in him the importance of music, freedom, and equal rights among all. Music was central to Burleigh's life and in fact, it was his grandfather, a slave who purchased his freedom for 55 dollars, who introduced young Harry to spirituals. While his grandfather was a positive influence during Burleigh's youth, he credits his mother as his strongest supporter and understood his strong desire to hear music. Burleigh worked as a laborer to help support his family, but he surrounded himself with music by singing while at work, hearing musicians who came to town, and ultimately participating in church choirs during his off hours. He also studied piano and became quite accomplished.

In 1892 at the age of 26, Burleigh enrolled at the National Conservatory of Music in New York on a scholarship where he studied voice, harmony, and counterpoint. He played bass in the orchestra and was its librarian. During Burleigh's years at the conservatory, he made an important connection with Antonin Dvořák who came to the United States in 1892 as the new director of the conservatory. They became strongly connected as Dvořák learned about African American spirituals by hearing Burleigh sing. Through this connection, Dvořák's compositions were often inspired by these spirituals. In turn, Dvořák strongly influenced Burleigh's eventual successful career as a composer.

As an arranger he is best known for his arrangements of African American Spirituals. His work helped to elevate the spiritual to a respected art form and brought a new level of sophistication to its performance and presentation. Burleigh contributed significantly to the development of the American concert spiritual genre, thus bridging a gap between folk traditions and classical music.

The Composition

The fourth and final movement from Harry T. Burleigh's *Southland Sketches* is animated and fast paced. It features the perfect blend of spiritual-like melodies and lively rhythms, making for a joy-filled piece. Originally composed for Solo Violin and Piano in 1916, it showcases Burleigh's skill in combining elegance, exhilaration, and grace. Overall, the Allegro movement is fun and light-hearted, and creates memorable depth and character.

Southland Sketches

Allegro (4th Movement)

Full Conductor Score
Approx. performance time—2:55

Harry T. Burleigh
(1866-1949)

Arranged by Deborah Baker Monday
(ASCAP)

Allegro (♩ = 88)

Violins 1

Violins 2

Viola

Cello

String Bass

6

7

8

9

10

V

H3 4

f

mp

11 12 13 14 15

Vlins. 1 2

Vla.

Cello

Str. Bass

16 17 18 19 20

Vlins. 1 2

Vla.

Cello

Str. Bass

21 22 23 24 25

Vlins. 1 2

Vla.

Cello

Str. Bass

26 27 28 29 30

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

33 **Meno mosso** (♩ = 80)

31 32 34 35

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

37

36 38 39 40

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p

f

41 42 43 44 45 **rit.** **a tempo**

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *f*

Cello *f*

Str. Bass *f* pizz.

46 47 48 49 50

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

div.

51 52 53 54 55

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello

Str. Bass

unis.

1 56 57 58 59 60

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf
arco

mf

61 div. 62 63 64 65

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p

p

p

66 67 68 unis. 69 70 71

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

p

mf

p

p

L2 L3

72 73 74 **rit.** 75 76 77

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

78 Tempo I (♩ = 88)

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f *mp*

84 85 86 87 88

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

89 90 91 92 93

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

94 95 96 97 98 99

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mp *mf*

100 101 102 103 104

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

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