



# Danse

## From African Suite

By Samuel Coleridge-Taylor

Arranged by Kirk Moss

### INSTRUMENTATION

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment  
(Optional)

### PROGRAM NOTES

Best known for his serious choral masterpiece, "Hiawatha's Wedding Feast," Black British composer Samuel Coleridge-Taylor (1875–1912) also wrote in a lighter style. Inspired by Paul Laurence Dunbar, the celebrated African-American poet whom the composer knew and admired, *Danse [Africain]* from *African Suite* sounds like a rousing overture evocative of Broadway musicals of a later era.

Born in suburban London to Alice Martin, an Englishwoman and the daughter of a blacksmith, his father, Dr. Daniel Peter Hughes Taylor, was a Creole of Sierra Leone who qualified as a Member of the Royal College of Surgeons (MRCS) and returned to Africa before his son's birth. Called Coleridge by his family, he was raised in Croydon, Surrey, by his mother and her father, Benjamin Holmans, who taught him the violin.

### NOTES TO THE CONDUCTOR

Consider performing the staccato eighth notes with a spiccato, or brushed, bow stroke and the accented quarter notes with a martelé bow stroke. To practice spiccato, martelé, and other bow strokes, see *Sound Innovations: Sound Development Intermediate* (Alfred Music).

Repeated eighth notes with dots have been marked √ √ to achieve the feeling of a dance. Play eighth notes without dots legato and bow them as they come. In measures 26, 28, and 30, play the cello and bass parts with a left hand pizzicato, marked with a plus sign (+). This technique will provide a smooth transition from pizzicato to arco.

For more challenging African-inspired repertoire, try *Jambo: Greeting Prelude* (pronounced jahm-boh), another Kirk Moss string orchestra arrangement from Alfred Music.

### NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at [www.alfred.com/stringeditorial](http://www.alfred.com/stringeditorial).

x  
extended position

-  
shift

'  
bow lift/reset

(b), (#), (b)  
high or low fingerings

☐☐ or √ √  
hooked bowings

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# Danse

From African Suite

By Samuel Coleridge-Taylor

Arranged by Kirk Moss (ASCAP)

FULL SCORE

Duration - 3:00

Allegro ♩ = 120

**Violins**  
I  
II

**Viola**

**Cello**

**String Bass**

**Piano Accompaniment (Optional)**

Measures 1-6. Dynamics: *f*, *sf*, *f* decresc., *pizz.*. Fingerings: 1, 2, 3, 4, 5, 6.

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

**Pno. Accomp.**

Measures 7-13. Dynamics: *mf*, *p*. Rehearsal mark: 9.







I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass  
Pno. Accomp.

43 44 45 46 47 48 49 50

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass  
Pno. Accomp.

51 52 53 54 55 56 57 58

59

Vlns. I *sf*

Vlns. II *sf*

Vla. *sf*

Cello *sf*

Str. Bass *sf*

Pno. Accomp. *sf*

59 60 61 62 63 64 65 66

71

Vlns. I

Vlns. II

Vla.

Cello *sf*

Str. Bass *sf*

Pno. Accomp. *sf f*

71

67 68 69 70 71 72 73

79

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

74 75 76 77 78 79 80

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

81 82 83 84 85 86 87



Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

88 89 90 91 92 93 94

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

95 96 97 98 99 100 101

107

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

*mp dolce*  
*mp dolce*  
*mp dolce*  
*mp dolce*  
*mp pizz.*

Pno. Accomp.

102 103 104 105 106 107 108 109

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

*p*  
*p*  
*p*  
*p*  
*arco*

Pno. Accomp.

110 111 112 113 114 115 116 117 118

119

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

119

119 120 121 122 123 124 125

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

126 127 128 129 130 131 132 133