

FLORENCE B. PRICE

# ORGAN MUSIC

Edited by Calvert Johnson

**Classical Vocal Reprints**

2701 South Van Hoose Drive

Fayetteville, AR 72701

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FLORENCE BEATRICE PRICE

SHORT ORGAN WORKS

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## SHORT ORGAN WORKS

To the general musical public, Florence Price was perhaps best known as a composer of short pieces written for pedagogical purposes or for the amateur. Many of her teaching pieces for piano were published by such companies as Oxford University Press, Carl Fischer, Summy, and so on. Nonetheless, these works are miniature masterpieces of their kind. Price relied on her careful craftsmanship, and never gave in to trite approaches in spite of the undemanding technique required.

The same comments can be made of her published organ works -- they were intended for the average amateur church organist. These three compositions (*Adoration*, *In Quiet Mood*, and *Offertory*) exemplify the works contained in this second volume of Price's compositions. Published by Galaxy and Lorenz, all three make only slight demands on the performer and are very accessible to an audience, whether in church or in a theatre or concert hall. In form, all three are ternary structures with lyric melodies and pleasant harmonies inspired by popular music (Price was, after all, an accomplished theatre organist, often accompanying silent movies or radio programs). An additional work, *A Pleasant Thought*, was prepared in late 1951 for publication, as indicated by the composer's annotation at the bottom of the first page, "Other titles furnished from which editor may choose if desired."

The works that exist only in manuscript share the same qualities as the published organ compositions. Most are in ternary form (*Allegretto*, *Little Melody*, *A Pleasant Thought*, *Retrospection*). *Festal March* is an academic march inspired by English models with a need for additional (optional) repetitions in case a procession is longer or shorter on diverse occasions. Thus its form is ABCAB (not including repeats in this formula). *The Hour Glass* has a rondo-like ABACA structure. *The Hour Glass* and *Retrospection* were apparently composed as a pair (in this order), and might be programmed accordingly, although the works are organized in alphabetical order in this volume.

As frequently occurs in Price's compositions, some of the organ works have melodies that recall Negro Spirituals or folk tunes. *The Hour Glass* and *Retrospection* have melodies which are basically pentatonic like most folk-songs and Spirituals of African-Americans. Furthermore, the harmonic idiom of all but *Festal March* is strongly influenced by jazz harmonies, as might be expected of a person active in theatre organ activities.

Florence Price was asked to discuss various African-American characteristics of her *Symphony No. 3 in C Minor* (composed 1940) for a November 1, 1940, performance by the Michigan W.P.A. Symphony Orchestra.<sup>2</sup> Her comments about the symphony could very easily be applied to her organ works exhibiting similar traits:

"It is intended to be Negroid in character and expression. In it no attempt, however, has been made to project Negro music solely in the purely traditional manner. None of the themes are adaptations or derivations of folk songs.

"The intention behind the writing of this work was a not too deliberate attempt to picture a cross section of present-day Negro life and thought with its heritage of that which is past, paralleled or influenced by contacts of the present day.

# Adoration

3 1/2 minutes

Sw. Horn [8']  $\text{D}\sharp$  Prepare B :13 3545 430Gt. Dulc[iana 8"]  $\text{D}$ 

Ped. Ged. Ped. 31, Chorus Ged[echt 16']

Florence B. Price

Andante  $\text{♩} = 84$ 

Measures 1-4 of the musical score. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is Andante, with a metronome marking of 84 quarter notes per minute. The instrumentation includes Sw. Horn, Gt. Dulc[iana, and Ped. Ged. The Sw. Horn part is marked with a circle and a dot, indicating a specific performance technique. The Gt. Dulc[iana part is marked with a square and a dot, indicating a specific performance technique. The Ped. Ged. part is marked with a circle and a dot, indicating a specific performance technique. The music features a melodic line in the Sw. Horn and a harmonic accompaniment in the Gt. Dulc[iana and Ped. Ged.

Measures 5-10 of the musical score. The tempo changes to *rit.* (ritardando) in measure 8 and then to *a tempo* in measure 9. The music continues with the same instrumentation and key signature. The Sw. Horn part has a melodic line, while the Gt. Dulc[iana and Ped. Ged. provide harmonic support.

Measures 11-17 of the musical score. Measure 11 is marked "2nd time to Coda". The tempo changes to *poco rit.* (poco ritardando) in measure 12 and then to *a tempo* in measure 13. The music continues with the same instrumentation and key signature. The Sw. Horn part has a melodic line, while the Gt. Dulc[iana and Ped. Ged. provide harmonic support.

Measures 18-24 of the musical score. The tempo is *a tempo*. The music continues with the same instrumentation and key signature. The Sw. Horn part has a melodic line, while the Gt. Dulc[iana and Ped. Ged. provide harmonic support. The score ends with a final chord in measure 24.

25 A little slower

Sw. Strings 8', 4', 16'

(B) *p*

30

*f* poco riten. *a tempo* *mf*

37

D.C. ⬢ CODA

*mp* Sw. Horn (D#)

42

*mf* *f* rit. e dim.

# Andante

(July 24, 1952)

Florence B. Price  
(1887-1953)

## Andante

First system of the musical score. The piece is in 3/4 time. The right hand (treble clef) begins with a piano (*f*) dynamic, playing a series of eighth and quarter notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The tempo is marked *Andante*. Dynamics include *f* and *mf*. The system concludes with a key signature change to one sharp (F#).

Second system of the musical score, starting at measure 9. The right hand continues with melodic lines, and the left hand maintains the eighth-note accompaniment. A *poco rit.* (slightly slower) marking appears in the right hand. The system ends with a double bar line.

Third system of the musical score, starting at measure 17. The tempo is marked *a tempo*. The right hand features a more active melody with eighth-note patterns. The left hand continues with the eighth-note accompaniment. Dynamics include *mp* (mezzo-piano), *cresc.* (crescendo), and *f* (forte). The system concludes with a double bar line.

24 29

*poco rit.*

*mp* *mf* *dim. ....*

32 *poco piu mosso*

*mp* *mf* *mp* *dim.* *cres. ....* *cres. ....*

38

*mf* *f*

*cen. .... do* *cen. .... do*

43 *a tempo*

*poco rit.* *dim. ....* *1.*

30

48

*poco rit.* *mp* *poco rit.* *a tempo* *poco rit.* *dim. ....*

*mf*

54

*a tempo* *mf* *mf*

62

*mf* *mf*

70

*dim. ....* *pp*



## Little Pastorale

Florence B. Price  
(1887-1953)

*Allegretto*

*mf* *poco rit.* *a tempo*

7 *a tempo* *rit.* *mp*

12 *a tempo* *poco rit.* *dim.* *mp*

42

17

*mf*

Measures 17-21. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of three flats. It contains five measures of music with various chords and melodic lines. The middle staff is a single bass clef staff with five measures of music. The bottom staff is a single bass clef staff with five measures of music. Dynamics include *mf* at the beginning of measure 17.

22

*dim.* *mp* *mf*

Measures 22-26. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of three flats. It contains five measures of music. The middle staff is a single bass clef staff with five measures of music. The bottom staff is a single bass clef staff with five measures of music. Dynamics include *dim.* at the start of measure 22, *mp* at the start of measure 24, and *mf* at the start of measure 25.

27

*mp* *rit.* *mp* *mf* a tempo

Measures 27-31. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of three flats. It contains five measures of music. The middle staff is a single bass clef staff with five measures of music. The bottom staff is a single bass clef staff with five measures of music. Dynamics include *mp* at the start of measure 27, *rit.* at the start of measure 28, *mp* at the start of measure 29, and *mf* at the start of measure 30. The tempo marking *a tempo* appears above measure 29.

32

Measures 32-35 of a musical score. The top system consists of a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The bottom system is a single bass clef staff. The key signature has one flat (B-flat). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

36

Measures 36-39 of a musical score. The top system consists of a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The bottom system is a single bass clef staff. The key signature has one flat (B-flat). The music features a melodic line in the treble and a harmonic accompaniment in the bass. Performance markings include *rit.* (ritardando), *dim.* (diminuendo), *p dim.* (piano diminuendo), and *ppp* (pianissimo).

