SEVEN SONGS

on Texts of African American Poets

by Florence B. Price

transposed for high voice

Florence B. Price
Melvin B. Tolson Paul Laurence Dunbar
Langston Hughes









Edited by John Michael Cooper First Publication

ClarNan Editions

For Barbara Wright-Pryor:

mezzo-contralto, President, Chicago Music Association (1996-2017), Branch No. 1, NANM, Inc.

- For the Love of Music

Florence B. Price Seven Songs on Texts of African American Poets (transposed for high voice)

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FOREWORD

This volume's appearance is part of a widespread increase in scholarly and public awareness of the music of Florence B. Price (1887 or 1888-1953) – the most powerful and sustained musical renaissance since the nineteenth-century Bach revival or the twentieth-century resurgences of interest in Gustav Mahler, Fanny Mendelssohn Hensel, and Clara Wieck Schumann. The Price movement encompasses general studies of her life and work, a strong impetus toward inclusion of her name and music in education (so that tomorrow's teachers will teach their own students about Price as part of the world's musical landscape), and new editions and performances of her symphonies, concertos, choral and piano works, and spirituals.

And it includes her art songs – the genre that is home to some of Price's best-known and widely studied compositions, including her settings of Langston Hughes's "Songs to the Dark Virgin" (from the Four Songs from "The Weary Blues"), Bewilderment, and Feet o' Jesus, Paul Laurence Dunbar's Sympathy and What's the Use, Fannie Carter Woods's Out of the South Blew a Wind, Georgia Douglas Johnson's The Heart of a Woman, and Louise C. Wallace's Night. In all these songs and others, Price shows herself not only to be a superb melodist and harmonist and a composer with a profound understanding of the human voice, but also an astute and sensitive reader of poetry who translated her poets' images, ideas, and messages into music that also communicates her own highly personalized readings of those texts.

The songs in the present volume, all on texts of African American poets, corroborate that portrait. Composed between ca. 1932 and 1947, they span the bulk of Price's active composing career (1925-1953) and offer a wide range of styles – from the almost operatic drama of *Brown Arms (To Mother)*, through the Black-vernacular-influenced idioms of the first three Dunbar settings and the pointed wit and theatricality of *Goo'-bye Jinks*, to the achingly beautiful maternal tenderness of Hughes's *Lullaby (For a Black Mother)* and the profoundly philosophical contemplations of *My Soul and I* (on a poem by Melvin B. Tolson).

The songs presented here were also selected for their significance. The first song, **Brown** Arms (To Mother), is important as perhaps Price's most obviously autobiographical and confessional composition in the domain of the art song – rivaled, perhaps, only by the late (ca. 1950) song *To My Little Son.*¹ Although the undated holograph of *Brown Arms (To Mother)* anonymized the poet and composer, stating that the words are by "a Colored Poet" and the music is by "OAK LEAF," the upper left-hand corner of the first page also bears the autograph inscription "Class I," and in the upper right-hand corner is written in a foreign hand "103" - all indications that the song was submitted to a competition. Because the manuscript's handwriting is identical to that of the autographs for the G-minor Fantasie nègre and the earliest complete version of the B-minor Fantasie nègre and the latter won honorable mention in the 1932 Rodman Wanamaker Competition for Composers of the Negro Race, that was probably the competition in question - and that date is significant, for the year 1932 was the twentieth anniversary of the year in which Florence Price's mother, Florence Irene Gulliver Smith, cut all strings with Price and moved away to spend the rest of her life passing as White. If we surmise that Price herself was the "colored poet" who authored the words of Brown Arms (To Mother), then this song, with its complaints of the cities' "huddled houses" and "the selfish hearts of men" and its poignant envoicings of a daughter's desire for the warm embrace of a mother's "brown

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¹ Although *To My Little Son* is widely said to date from shortly after the death of Price's son Tommy (1914-20), its musical style and the handwriting of the only surviving autograph place it in Price's final years – probably not long before its performance in Knoxville, Tennessee, on 2 November 1950.

arms," emerges as Florence Price's own musical cry for the mother whom she had not seen in twenty years.

Of equally obvious significance are the settings of poetry by Paul Laurence Dunbar (1872-1906) included in this volume under Price's title *Four Negro Songs*. Although Price's Dunbar settings such as *Sympathy* and *My Neighbor* are well known already, they are written in standard English, not dialect. Yet Dunbar's historical significance rests not least on his genius for revealing the poetry of Black life in Black dialect unsullied by the formalities of White language. Because the *Four Negro Songs* are Price's own engagement with that facet of his genius – in Dunbar's view, a particular poetic genre rather than merely an inflection of standard ones² – and Black life generally, they are important as her own direct engagement, in song, with the same facets of Black existence that make Dunbar's poetry significant.

The manuscripts and compositional history of the *Four Negro Songs* show that the set is a carefully ordered song cycle. Dunbar drew no connections between the texts,³ but the surviving musical autographs show that Price composed Dunbar's *The Photograph* and *The Delinquent* on 20 March 1935 and *The Easy-Goin' Feller* and *The Summer Night* the following day, retitling these "Dat's My Gal, or The Photograph," "Goo'-bye, Jinks," "Easy-Goin'," and "Summah Night" (which song was composed first of each pair is unclear). At some point later on, then, she placed the songs written on 21 March before those of 20 March and grouped the four into the sequence presented here. She then copied that manuscript out, had the copy bound, typed a title etiquette for it, and sent it to the great contralto Marian Anderson, a friend and collaborator. But she also made a new copy of this manuscript for her own home reference and use. The importance (in Price's view) of the songs' being performed continuously and in this order is reinforced by the fact that the manuscript is presented as a single whole, with continuous pagination throughout each volume.

Those circumstances in turn offer insights material to interpretation and performance, for they suggest that Price considered the whole to be a cycle, one that traces the progress of a relationship. In this view, the titular "Easy-Goin' Feller" of No. 1 is central lyric persona (the "I") of the entire cycle, while the "Mirandy" of No. 4 is the "little dove" whom he seduces on a beautiful "Summah Night" in No. 2 and the "gal" who says that he is "huh beau" in No. 3. The songs thus progress from the "easy-goin' feller's" bachelorhood, through his courting of "Mirandy" and the young love of the relationship, to a later point where he spends his whole day (and his money) at a bar named Jinks, only to realize too late that his delinquent choices court the displeasure of "Mirandy." When the mule (named Suke) finally brings him home, he finds her standing in the door of the cabin, clothes-stick in hand and looking "glum" – but finally, despite the "rar" (roar) he likely faces from his mate because of his irresponsible behavior, he hastens to her in the cycle's closing bars. That both of the surviving autographs are inscribed "(To Edith)" beneath the title of No. 1 suggests that the cycle may be a commentary on a relationship between the composer's younger daughter, Edith Cassandra Price (1921-63), and an unnamed "feller" (though it should be noted that because Edith Cassandra Price would not marry

² See especially Michael Cohen, "Paul Laurence Dunbar and the Genres of Dialect," *African American Review* 41 (2007): 247-57.

³ Price's source for the texts cannot be ascertained. *The Easy-Goin' Feller* and *The Delinquent* were first published in Dunbar's *Lyrics of Lowly Life* (1897), while *The Photograph* was first published in his *Lyrics of the Hearthside* (1904) and *The Summer Night* was first published in his *Lyrics of Sunshine and Shadow* (1905). Although Price may have known the poems through these original publications, it is also possible that she came to them through W. D. Howells, *The Complete Poems of Paul Laurence Dunbar* (New York: Dodd, Mead & Company, 1915). In that volume *Easy-Goin' Feller* is presented on p. 49), *A Summer Night* on pp. 262-63, *The Photograph* on pp. 144-45, and *The Delinquent* on pp. 64-65.

William Penington Taylor until 1943, some eight years after these songs were composed, he probably was not the "easy-goin" "delinquent" of Price's cycle).

The significance of *Lullaby (For a Black Mother)* (1945) is of a more general, but still meaningful, sort, for in it Price uses Hughes's words to revisit moments of Black motherhood that she may have experienced years earlier, while raising her daughters Florence Louise (1917-75) and Edith Cassandra (1921-63), who were eighteen and fifteen years old when she wrote this song. Whether Price knew Hughes's poem from its original publication in the March, 1926 issue of *The Crisis* (p. 224) or its subsequent re-release in the collection *The Dream Keeper* (1932) is unclear; but she responded in a profoundly sensitive fashion – setting the first five lines of strophes 1 and 2 and the first two lines of strophe 3, in which the mother wonders what sort of sleep-song she should sing for her "little dark baby," in a gently rocking duple meter, but the songs of the lullaby itself to contrasting, conspicuously blues-inflected, music in 6/8 time. The result is that Price's *Lullaby* is really two songs in one: a song about a lullaby paired with a lullaby proper. Perhaps the most remarkable moment, however, occurs in mm. 64-66 – for here the gently rocking music abruptly stops, and then Price, over a mysterious augmented chord, *pianissimo*, musically tracks the mother's gaze as she lifts her eyes from her child to the "great diamond moon, kissing the night" before closing with music derived from the lullaby proper.

The final song in this volume, *My Soul and I* (1947), is Florence Price's only known musical contemplation of the sources of artistic inspiration. The text by Melvin B. Tolson – whose renown as poet and teacher who pioneered debates between the students of HBCUs and White colleges in the Jim Crow South and beyond was recently renewed in Denzel Washington's 2007 film *The Great Debaters* – depicts the solitary artist, grounded on "the pearl-dust couch on the shore," in contemplation of the vast and conflicting forces of nature. It is a study in contrasts – between earth, air, fire, and water; between plurals and the individual; between turbulence and calm, reality and dreams, stasis and endless motion; between the life of the soul and the lives of the sea. And it is a meditation on how the poet's soul, paradoxically "balmed" by those conflicting forces, draws its dreams from them.

Florence Price, writing in 1947, combined her deep understanding of the expressive capacities of the human voice with the extraordinarily rich harmonic language for which her late compositions are justly known to give full or even amplified voice to that turbulence, those contrasts, and the balmed peace of the dreams that nourish the solitary artist's soul. Most obviously, the glistening calm of the opening bars stands against the frenetic, dissonant turbulence of the sea gulls that "ski far down the crags of foam like arcs in flight" (mm. 23-25) and the "thick white pythons of tide" (mm. 30-33). More generally, the song's tonal structure explores the conflicting duality of E major and C major, keys that share the pitches E, A, and B but otherwise have tellingly little in common. Even the poem's motivating theme of seeming contradiction finds direct musical expression here, especially in m. 26, where the music's forceful and dissonant chromaticism seems to belie the text it carries: "But we are balmed" (probably a musical portrayal of the determination it takes to will the soul into a balmed state in the face of the conflicting forces that surround the poet). Yet these detailed musical responses to the poem do not prevent Price from using her song to deliver Tolson's larger message - for in the last section she uses the conflicting forces of G major and E-flat major (E major and C major in the original keys) to portray the liberating darkness of the night skies as it unlooses the poet's inspiration, closing with a new and surpassingly beautiful calm born of the dreams that the conflicts of nature beget in the poet's soul.

Acknowledgments

To Barbara Wright-Pryor, longtime president of the Chicago Music Association to which Price herself belonged and a decades-long steward of Price's musical legacy, I owe a deep debt of gratitude for the permission to dedicate this volume to her. For access to the autographs on which this edition is based I thank the Special Collections of the University of Arkansas Libraries, Fayetteville, and Mr. John Pollack, Curator of Research Services in the Kislak Center for Special Collections, Rare Books and Manuscripts at the University of Pennsylvania. Warmest thanks also to sopranos Aundi Marie Moore (Washington, D.C.) and Dr. Melissa Givens (Pomona College) and pianists Elizabeth Hill (Washington, D.C.) and Dr. Genevieve Feiwen Lee (Pomona College) for having the courage and vision to go where no one has gone before, learning music that has not been performed in living memory and making the world-premiere videos of the extraordinary songs in this volume (available on YouTube). I also thank Dr. Minnita Daniel-Cox, founder of the Dunbar Music Archive at the University of Dayton, for her support. And many thanks are due to Glendower Jones for his interest in publishing this volume, his suggestions and support in producing it, and his labors in shepherding it out into the musical world.

Finally, my enduring gratitude to Cindy, whose valuable insights and patience are matched only by her support for the work of producing this volume.

John Michael Cooper Denton, Texas 18 November 2023

About this Edition

This is a source-critical edition: editorial additions and changes are kept to a minimum in order to allow the clarity of Florence Price's notated musical text to speak for itself. The lyrics follow Price's manuscripts, and discrepancies between her texts and those of the original poetic sources are identified in the critical notes. Authorial accidentals, including courtesy accidentals, are presented as given in the copy-texts, while editorial accidentals, including courtesy accidentals, are presented in a smaller font directly above or below the affected note except when they occur in the middle of a chord; in the latter instance, editorial accidentals are enclosed in brackets. Editorial tempos, tempo changes, dynamics, and expressive markings are presented in Roman font and enclosed in brackets. Repeat signs are tacitly realized. Editorial extensions of dynamic and tempo changes are presented with hooked ends. Editorial materials may be changed or disregarded at the interpreter's discretion.

Critical Notes

The following are more specific notes concerning the sources for the songs contained in this volume and the variants and editorial interventions presented here. Variants are identified by voice or part, measure number, beat preceded by a /, and note or rest within that beat. Thus: /3.2 means the second note of beat 3. "V" = voice; "Pf," piano ("LH" and "RH" denote left and right hands, respectively). Pitches are identified first as given in this transposed volume, then parenthetically identified as in the original keys.

- Brown Arms (To Mother) ([Price])
 - o Source: University of Arkansas Libraries, Fayetteville, Special Collections, Florence Beatrice Smith Price Collection, MC 988b Box 1C, folder 32. Fair-copy autograph, undated, marked "For Low Voice"; 4 pp. Evidently submitted to Rodman Wanamaker Competition for Composers of the Negro Race, 1932 (see discussion above).
 - o Notes: m. 3, 3, V: dot lacking on /4.1; mm. 6-13, V and Pf: The leftmost measure in the two systems transmitting this passage in the original key has two flat signs (transposed version: five flat signs), but because Price, who was normally meticulous in preparing and cancelling key changes, neither prepares nor cancels this apparent key change, the added flat is probably a slip of the pen; m. 15: treble clef lacking (slip of the pen); m. 16, Pf: slur extends from /2.1 in LH to /4.2 in RH.
- Four Negro Songs (Dunbar)
 - Sources: Philological evidence suggests that source **A** was copied from one or more autographs that are now lost, and that source **B** was copied from source **A**, incorporating further changes and corrections. Because Source **B** was evidently written in some haste, Source **A** serves as the primary copy-text for this edition, with final authorial changes derived from Source **B**.
 - A: University of Pennsylvania, Kislak Center for Special Collections, Marian Anderson Collection, Manuscripts Ms. Coll. 199, folder 1418. Fair-copy presentation autograph evidently sent to Marian Anderson, bound in cardboard with typed title etiquette: "FOUR NEGRO SONGS / Easy-goin' / Summah Night / Dat's My Gal / Goo-bye Jinks" and handwritten "Florence B. Price" beneath main title in pencil. 16 pp. numbered in Price's hand.
 - B: University of Arkansas Libraries, Fayetteville, Special Collections, Florence Beatrice Smith Price Collection, MC 988b Box 4C, folder 27. Fair-copy autograph, enclosed in stiff paper folder with autograph title: "Four Negro Songs, by / Florence B. Price / Easy-goin' / Summah Night / Dat's My Gal / Goo'bye Jinks." 16 pp. numbered in Price's hand except for p. 16, which is unnumbered.

Notes:

- "Easy-Goin": Dated March 21, 1935 in both A and B. Tempo given as "Very slowly" in A; 4, Pf, RH lacking in B (adopted from A); 5, V, commas after hurryin' and pell-mell lacking in B; 5, V and Pf: cresc. and dim. instead of hairpins in A; 6, Pf: treble clef lacking in B; 7, Pf, RH: /4 written in treble clef in A; 8, Pf, RH: /2 lacking in B; 8, Pf, RH: /4 written in bass clef in B; change to treble clef in mm. 8ff lacking in B; 9, V: dim. hp from /3.2 to /4 in A; 11, V: staccato marks lacking on /2 through /4.2 in B; 11, V: mp lacking in B; 13, Pf, RH: staccato marks on /4 lacking in A; 14, V: hairpins lacking in B; 16, Pf, LH: quarter note dotted half note in A; originally quarter note dotted half note in B, changed to two half notes; 20, Pf, RH: /4 originally quarter rest in A, changed to quarter note tied to /3.2; 22, Pf: dim. instead of hairpin in A; 25, V: /3 originally 'round in B (changed to by) (Dunbar's text reads by); 25, Pf, RH: /4 written in treble clef in A; 30: originally poco rit. on /2.3 in B (deleted); originally tempo on /4.2 in B (deleted); 35, Pf: p in B; 36, V: /4.2 A4 in A; 36, Pf, LH: dot lacking on /1-/3 in B; 38, V: /2.2 an in B (Dunbar's text reads a); cresc. instead of hairpin in A; 39, V: dim. instead of hairpin in A; 39, Pf, RH: on /2 lacking in B.
- *Summah Night": Dated March 21, 1935 in both **A** and **B**. Mm. 3-4, Pf, LH: half rests on /3-/4 lacking in **B**; 12, V: /3-4: originally $E_5 G_5 A_5 G_5$ (original key: $D_5 F_5 G_5 F_5$) in **A**, then corrected in fuchsia pencil to current reading; 14, V: Dunbar's

- text reads sly instead of sky; in **A**, semicolon after sky; 23, Pf, RH: on /2.2 lacking in **B**.
- "Dat's My Gal, or The Photograph": Dated March 20, 1935 in both A and B. In A, titled simply "Dat's My Gal." In B, full title given, with retroactive pencil addition that *The Photograph* is "preferred." M. 11, Pf, RH: /1.1-/2.2 beamed together in A; 13, Pf, RH: /1.1-/2.2 beamed together in A; 14, Pf, RH: /1.1-/2.2 beamed together in A; 15, Pf, LH and RH: /1.1-/2.2 beamed together in A; 16, Pf, *Cresc. molto* lacking in A; hairpin *crescendo* on /2; 24, Pf, RH: on /2.1-2, second beam lacking in B; 25, Pf, RH: (x4) lacking in B; 29-32, Pf, RH: /1.1-/2.2 beamed together in A; 34, Pf: *dim.* instead of hairpin in A; 42, Pf, RH: slur on /1 lacking in B; 43, Pf, RH: slur on /2 lacking in B; 51, V, Pf: *crescendo* hairpin instead of *cresc.* in A; 70, Pf, LH: slur on /1 lacking in A; 72-73, V, Pf: *crescendo* hairpin from 72/1 to 73/2 in A.
- "Goo'-Bye, Jinks": Dated March 20, 1935 in both A and B. Apostrophe lacking in title in A, comma lacking in title in B. M. 4, Pf, LH: measure empty in B; 4, Pf: mf (cautionary) in A; 5, V: semicolon after hump in A; 17, V: Guess notated as two tied 8th notes in A; 17, Pf: /1-/2 slur lacking in B; 19, Pf: /1-/2 slur lacking in B; 26, V: in both A and B, Price writes long (Dunbar: 'long); 28, Pf: slur lacking in A; 29, Pf: slur lacking in A; 37, V: mo'nin' in A; 42, V: Price: do (Dunbar: do') in both A and B; 44, V: Price: sho in both A and B (Dunbar: sho'); 46, V: Price: long in both A and B (Dunbar: 'long); 49, V: /4.2 lacking in B; 59, V: /3 originally B4 in A (corrected in fuchsia to A4); 62, V: Price: long in both A and B (Dunbar: 'long); 63, V: "Ef't hadn't been" in A; Dunbar: hadn't a been.

• Lullaby (For a Black Mother) (Hughes)

- o Source: University of Arkansas Libraries, Fayetteville, Special Collections, Florence Beatrice Smith Price Collection, MC 988b Box 5C, folder 32. Autograph score, dated March 21-24, 1945. 4 pp. Labeled "Home copy" in Price's hand.
- o Notes: M. 4, Pf: RH /3-4 written as half-bar repeat; 59-60, V: *E* (original key: *C*) tied from 59-60.

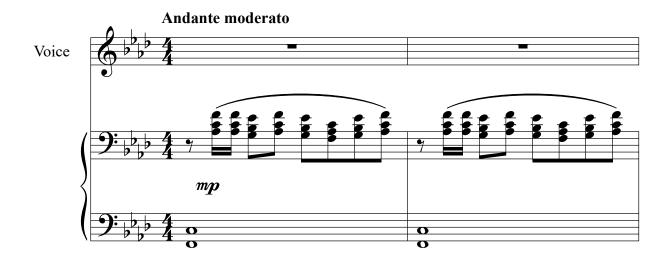
• My Soul and I (Tolson)

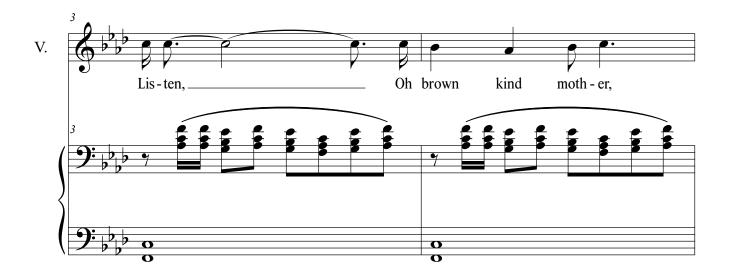
- Source: University of Arkansas Libraries, Fayetteville, Special Collections, Florence Beatrice Smith Price Collection, MC 988b Box 1C, folder 32. Autograph score, dated July 31 August 1, 1947. The manuscript originally began with m. 3. Mm. 1-2 were added in pencil retroactively, together with note: "From 'Rendez-Vous with America' by Melvin B. Tolson / Dodd [&] Mead Co. NY 1944." Mm. 17-18 were originally notated after m. 20, but relocated via insertion bracket.
- o Notes: M. 14, V: Tolson: "tiered"; 18, Pf: RH empty; 27, Pf: RH rest lacking on /2; LH notated as whole note; 29, Pf, LH: fermata lacking; 31, Pf: LH /3-4 notated as four quarter notes (beam omitted); 35, Pf: RH *8va* written over first note of measure only, with no extension. The transposition must continue through at least the end of m. 35 to avoid collision with the LH, but this edition continues it through m. 48 because there is no earlier place where discontinuing it is musically sensible; 47-48, V: tie lacking.

BROWN ARMS (To Mother)

original key: D minor

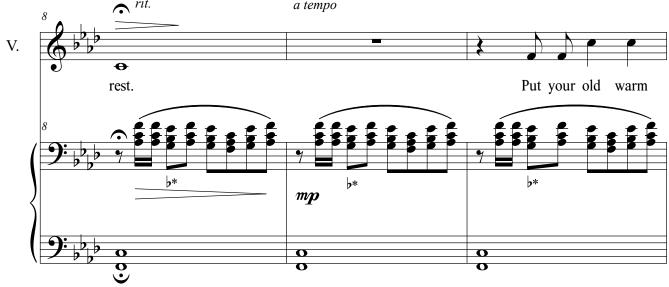
[Florence B. Price (1887 or 1888-1953)]
[poem by Florence B. Price]
edited by John Michael Cooper

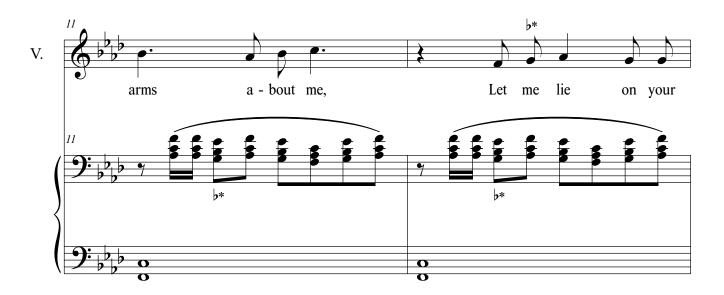




2



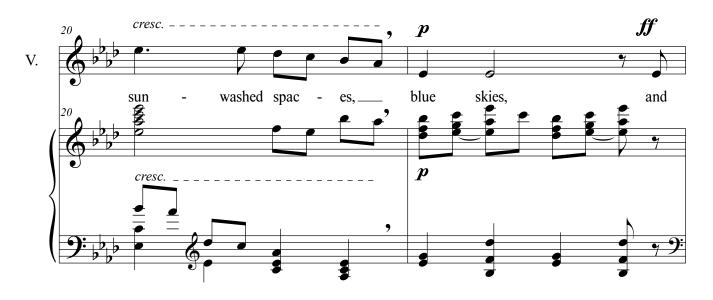


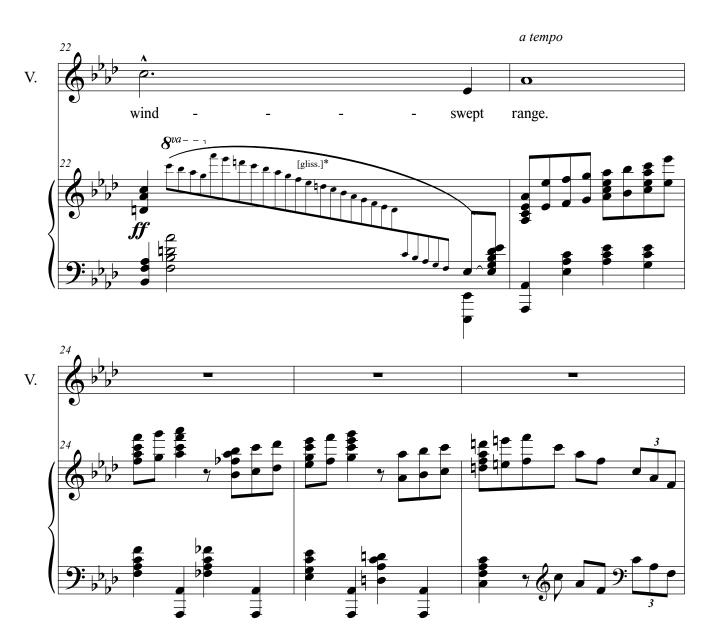


^{*} See critical note regarding mm. 6-13, p. vi.

BROWN ARMS 3



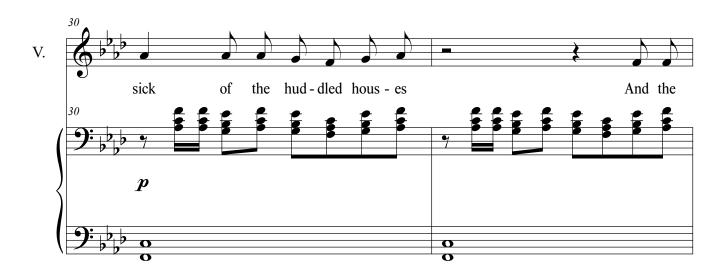


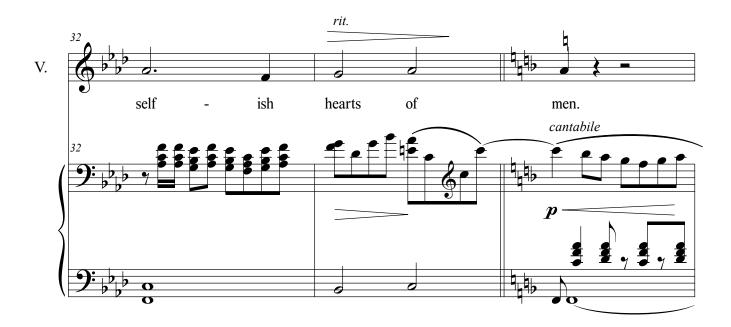


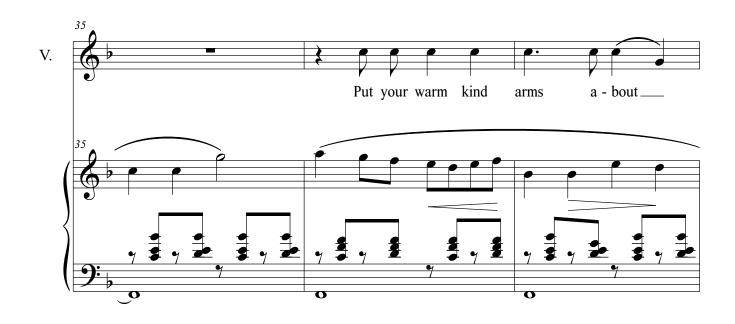
* In the original key, the downward scale is from A to C and is marked "gliss." In the transposed version, the scale should be played as rapidly as possible to create the effect of a glissando.

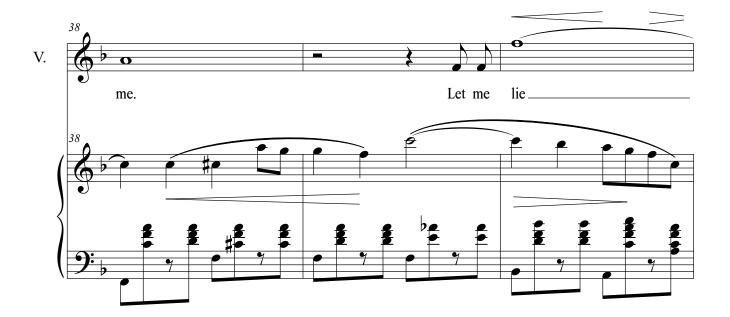
BROWN ARMS 5

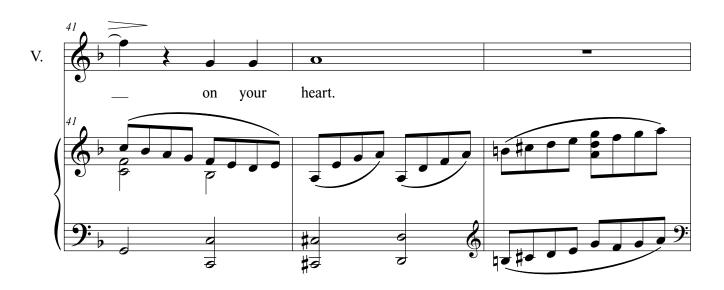




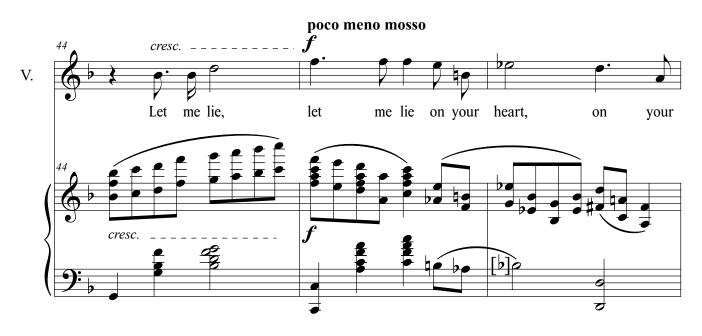


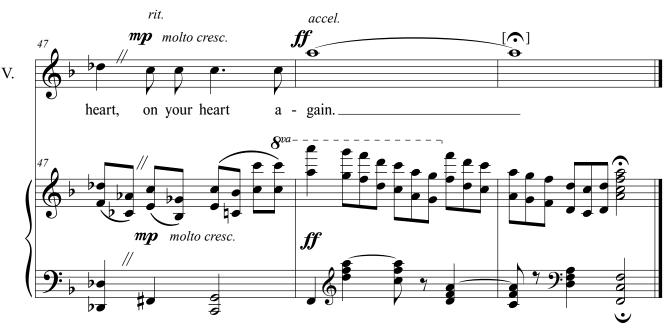






BROWN ARMS 7





FOUR NEGRO SONGS

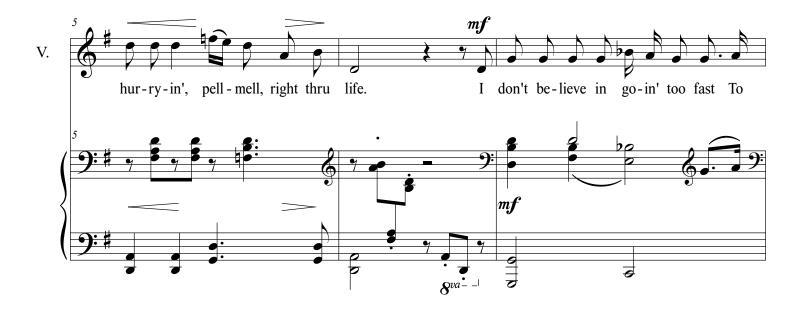
1. Easy-goin'

(to Edith) original key: F major

> Florence B. Price (1887 or 1888-1953) Poems by Paul Laurence Dunbar (1872-1906) edited by John Michael Cooper

March 21, 1935

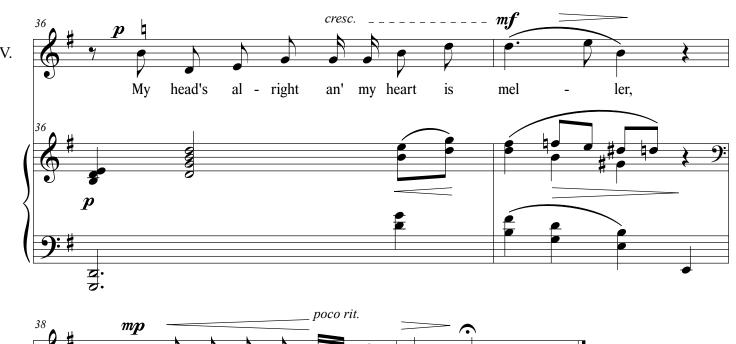












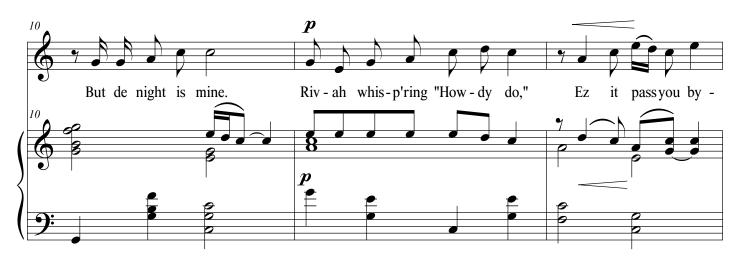




2. Summah Night original key: B-flat major

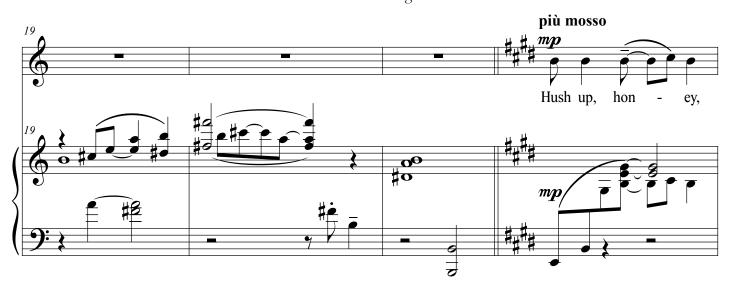
March 21, 1935



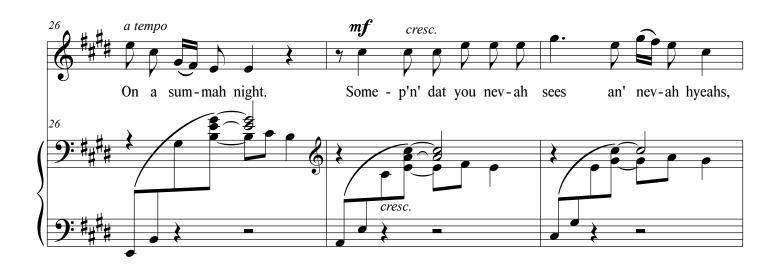


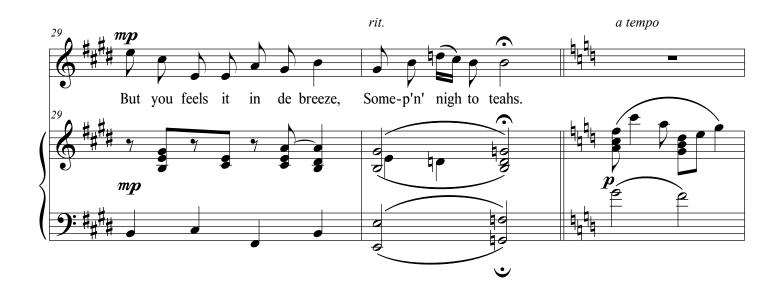


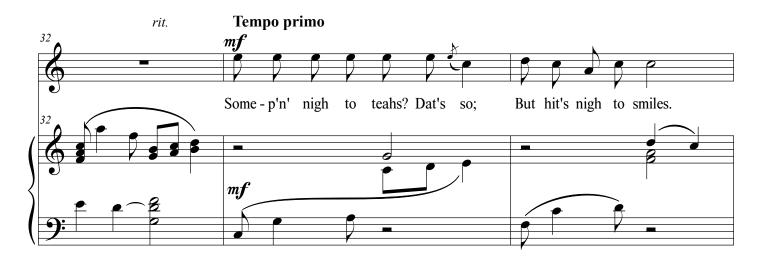


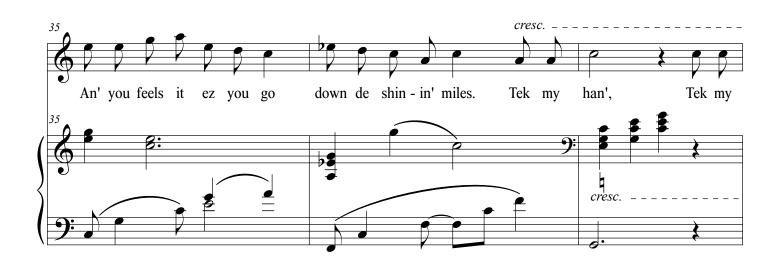


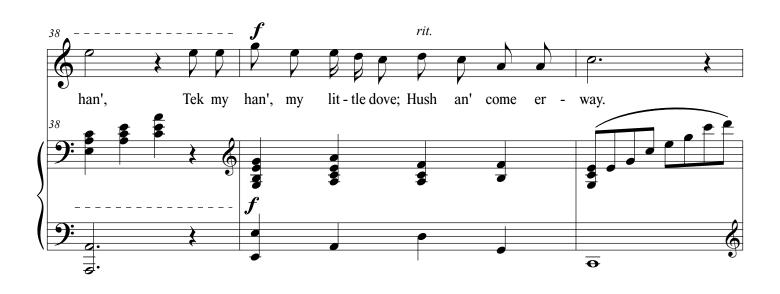














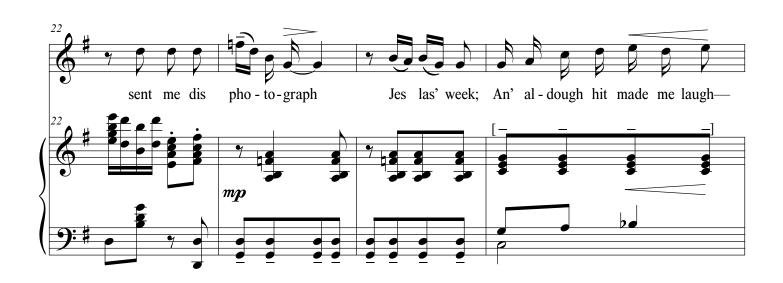
3. Dat's My Gal or The Photograph original key: F major

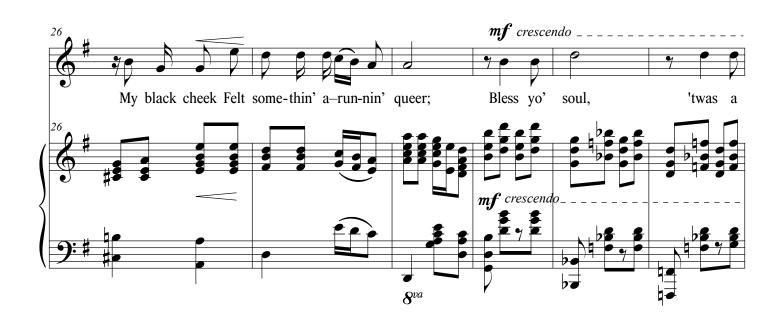
March 20, 1935

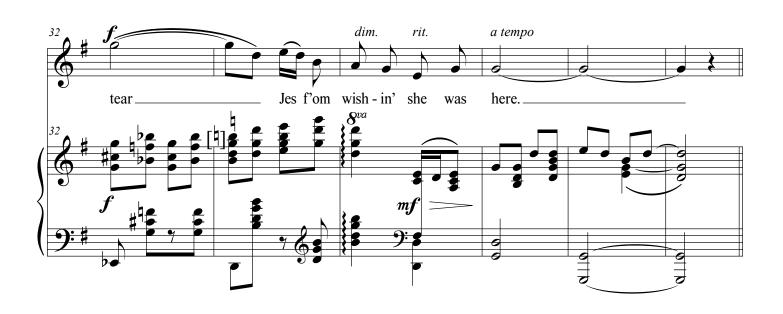


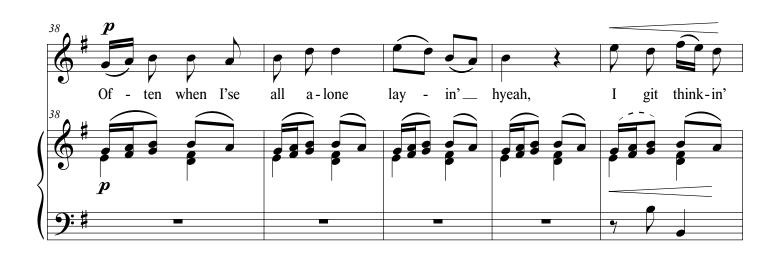
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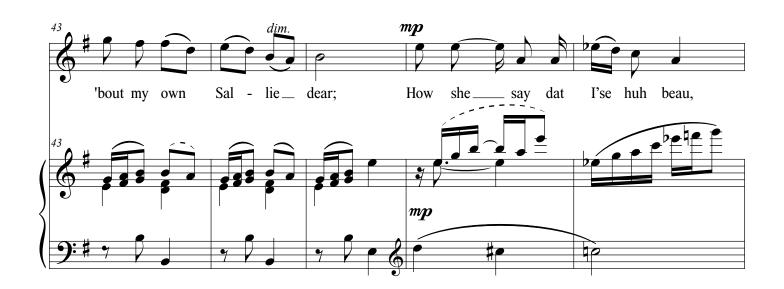




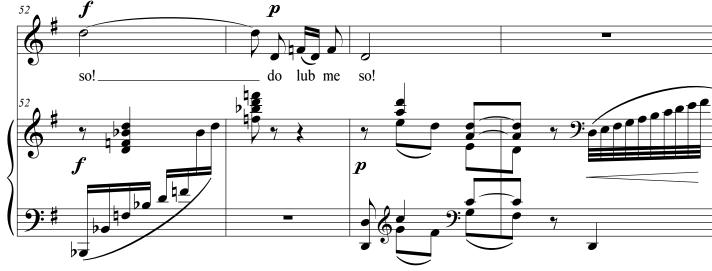












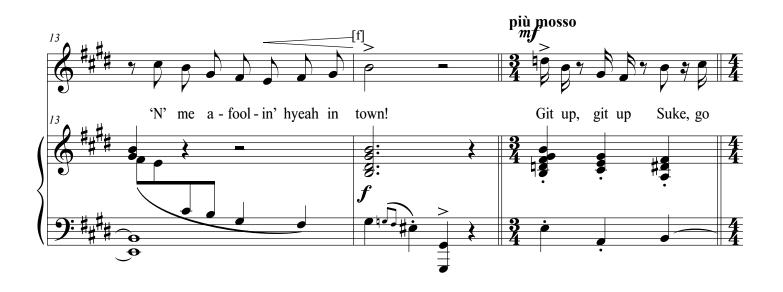


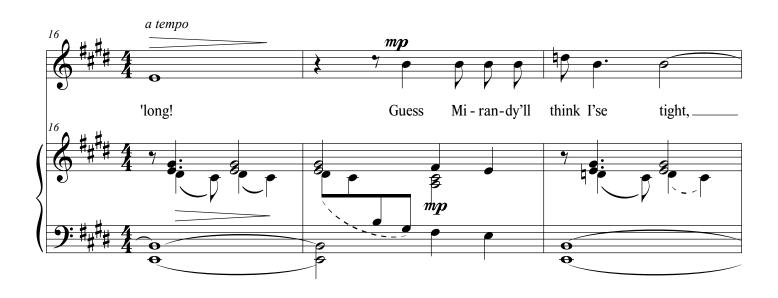


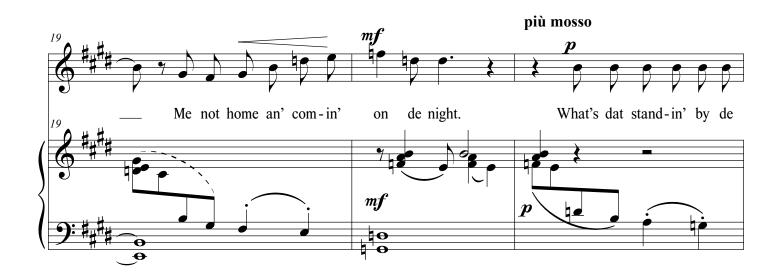
4. Goo'-bye, Jinks original key: D major

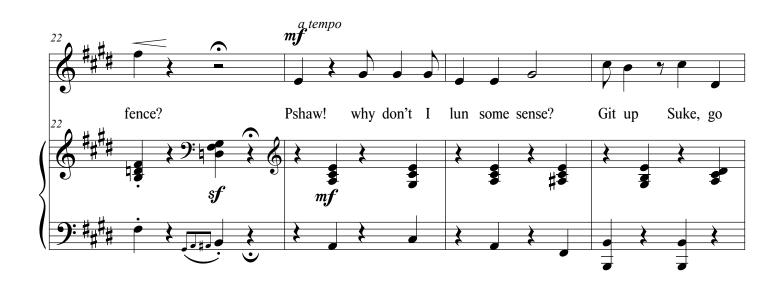


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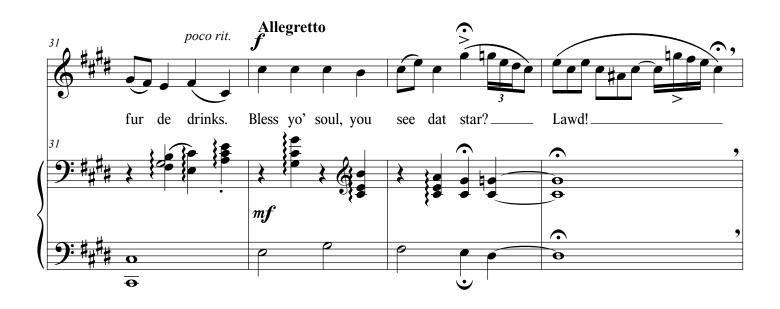




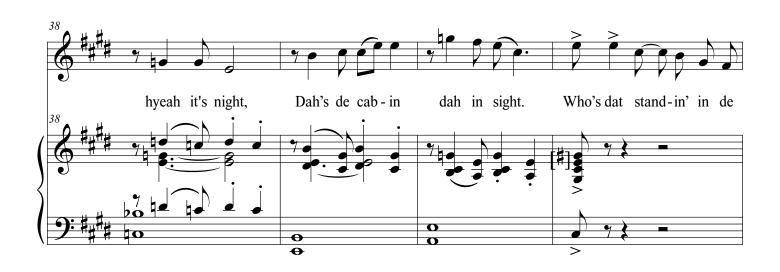


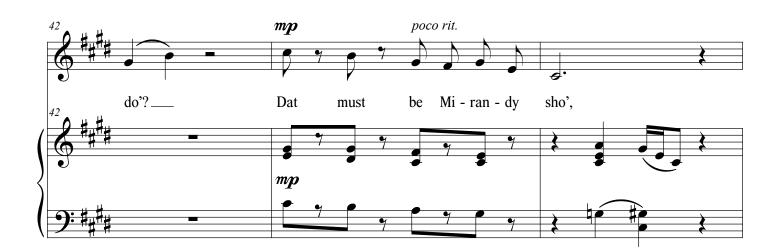


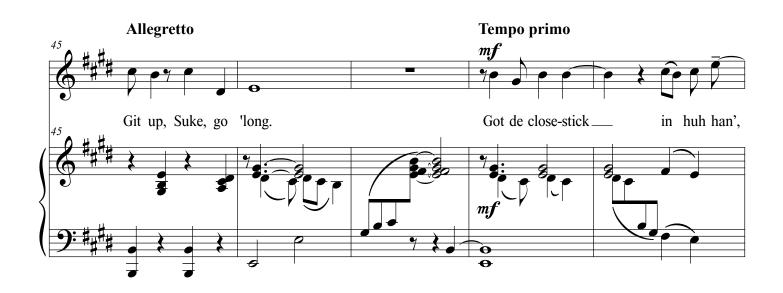


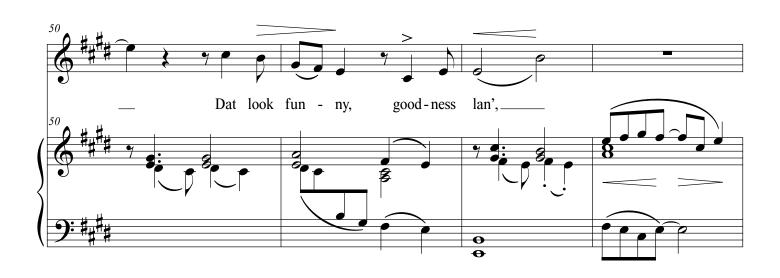


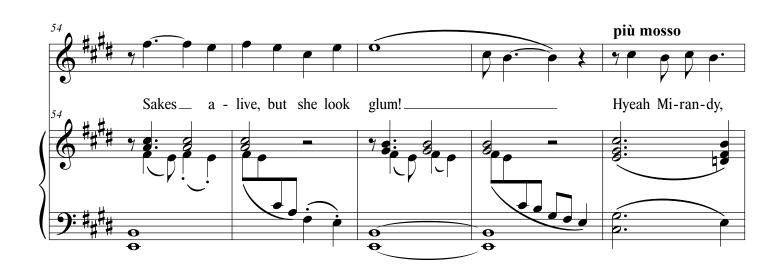












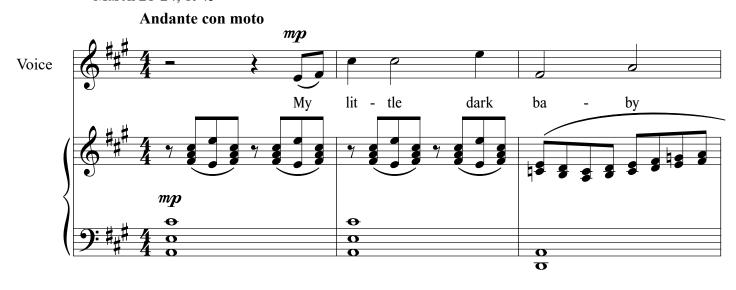


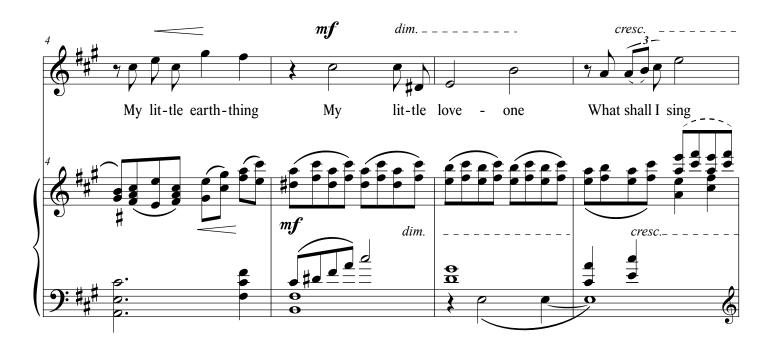
LULLABY (For a Black Mother)

original key: F major

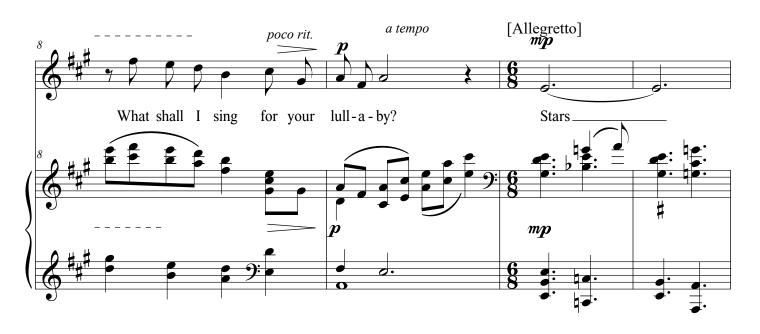
Florence B. Price (1887 or 1888-1953) poem by Langston Hughes (1901-1967) edited by John Michael Cooper

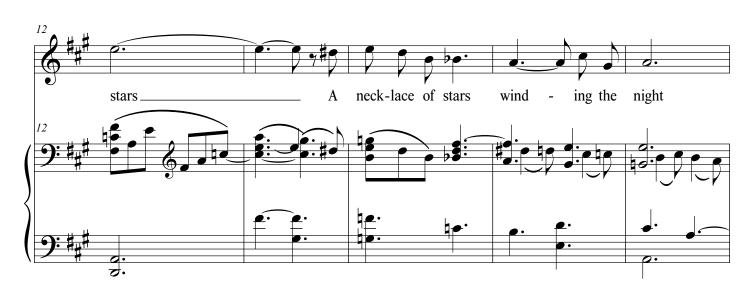
March 21-24, 1945

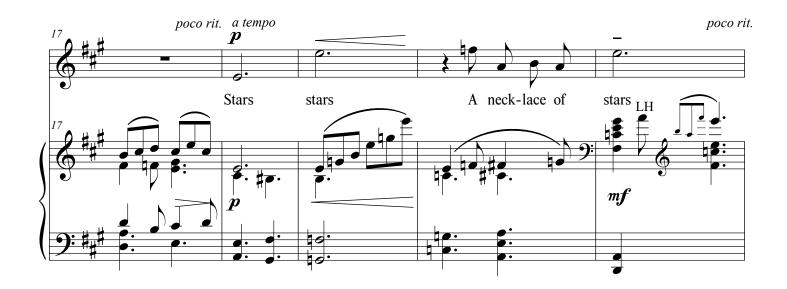


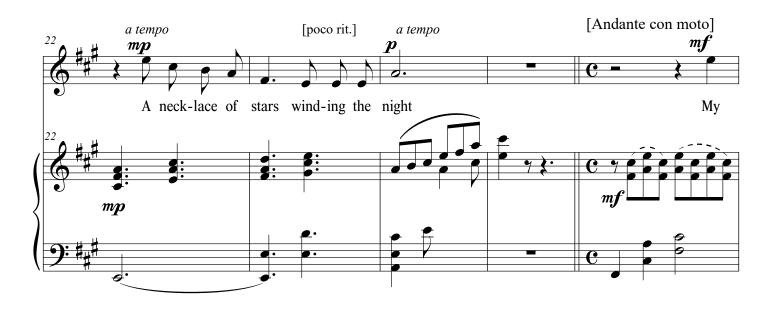


LULLABY (For a Black Mother)





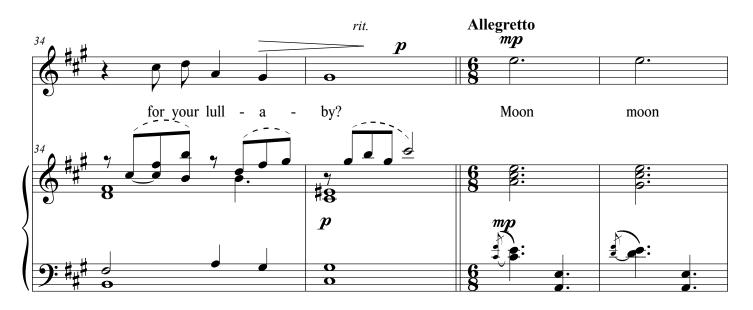


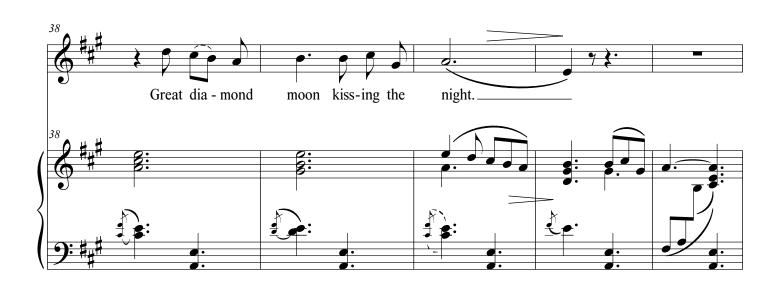






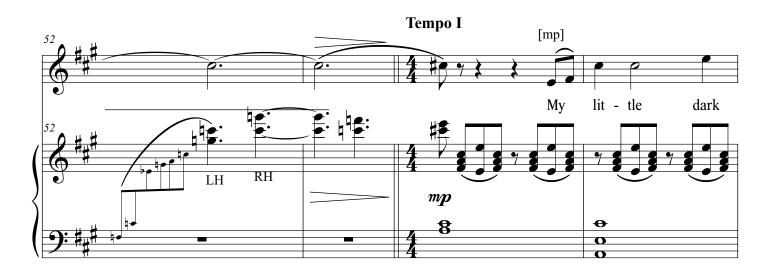
LULLABY (For a Black Mother)













LULLABY (For a Black Mother)

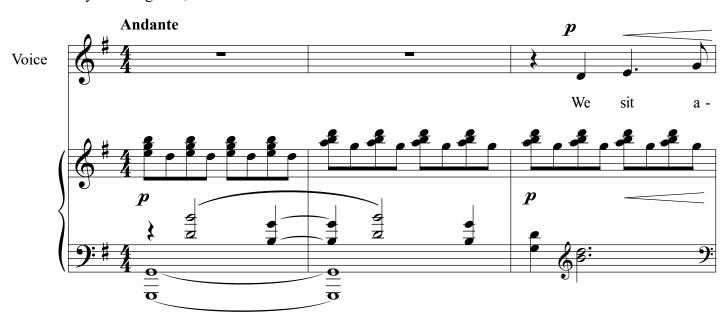


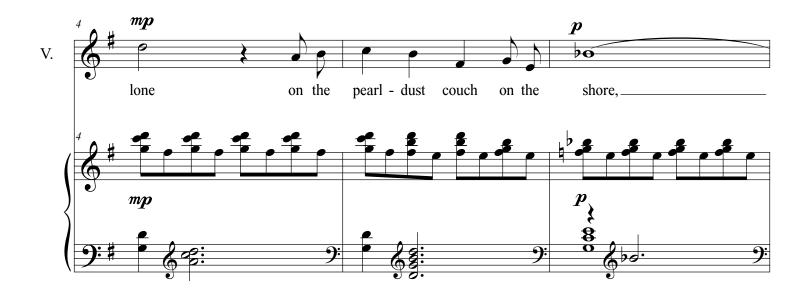
MY SOUL AND I

original key: E major

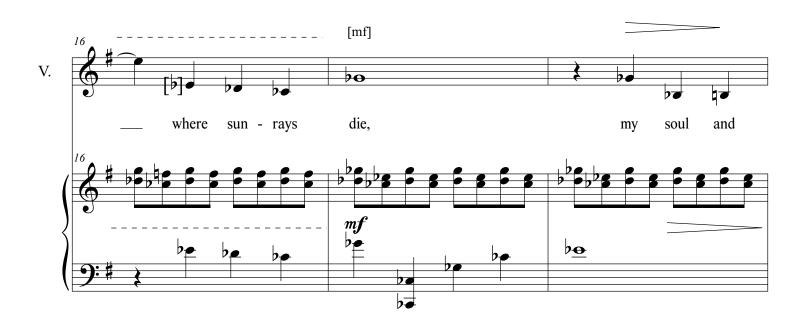
Florence B. Price (1887 or 1888-1953) poem by Melvin B. Tolson (1898-1966) edited by John Michael Cooper

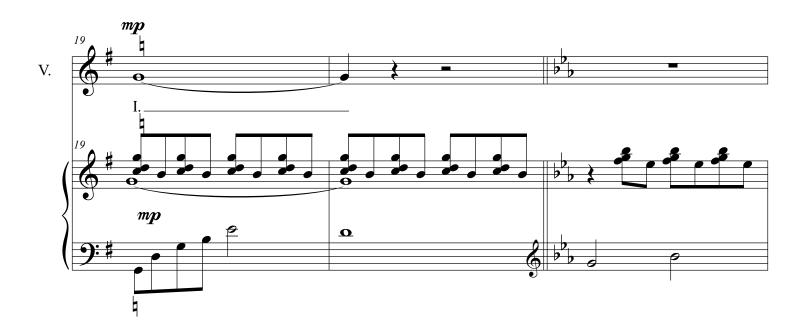
July 31 - August 1, 1947



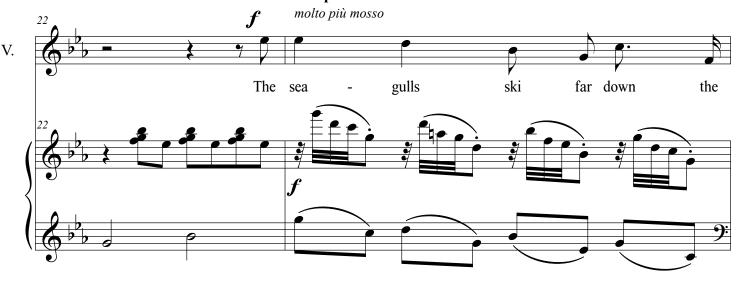


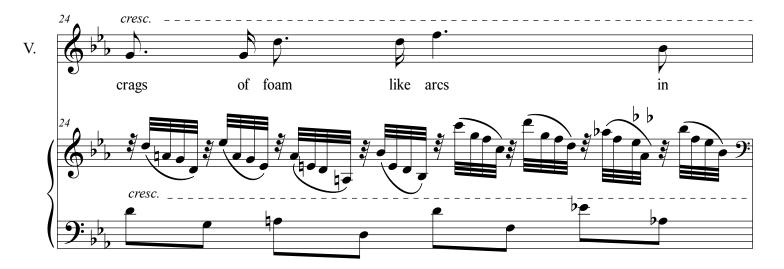






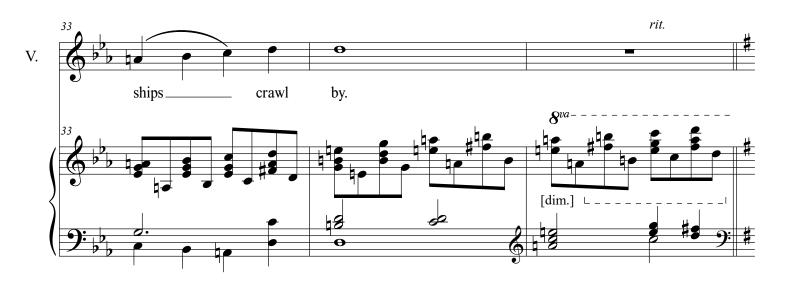
Tempo moderato

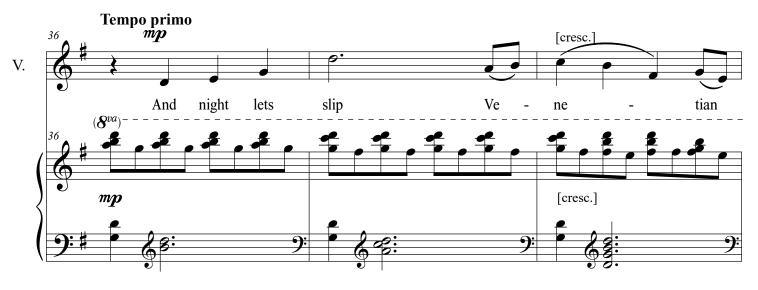


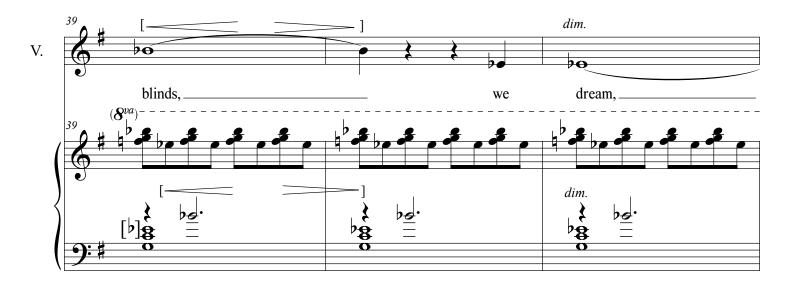


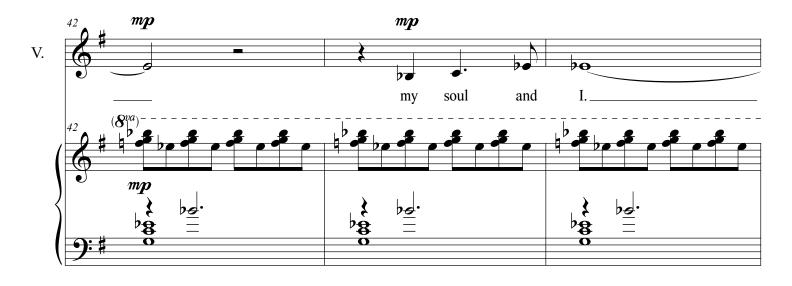


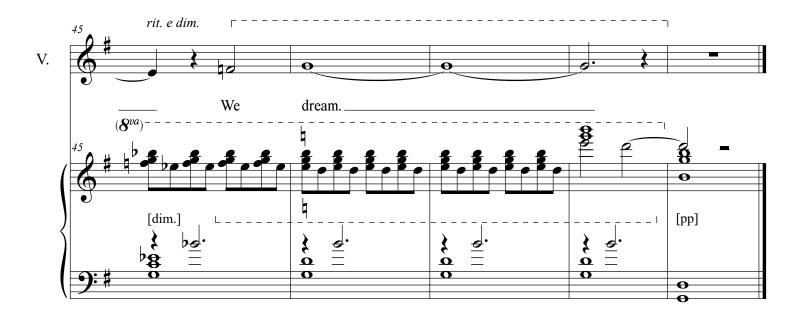


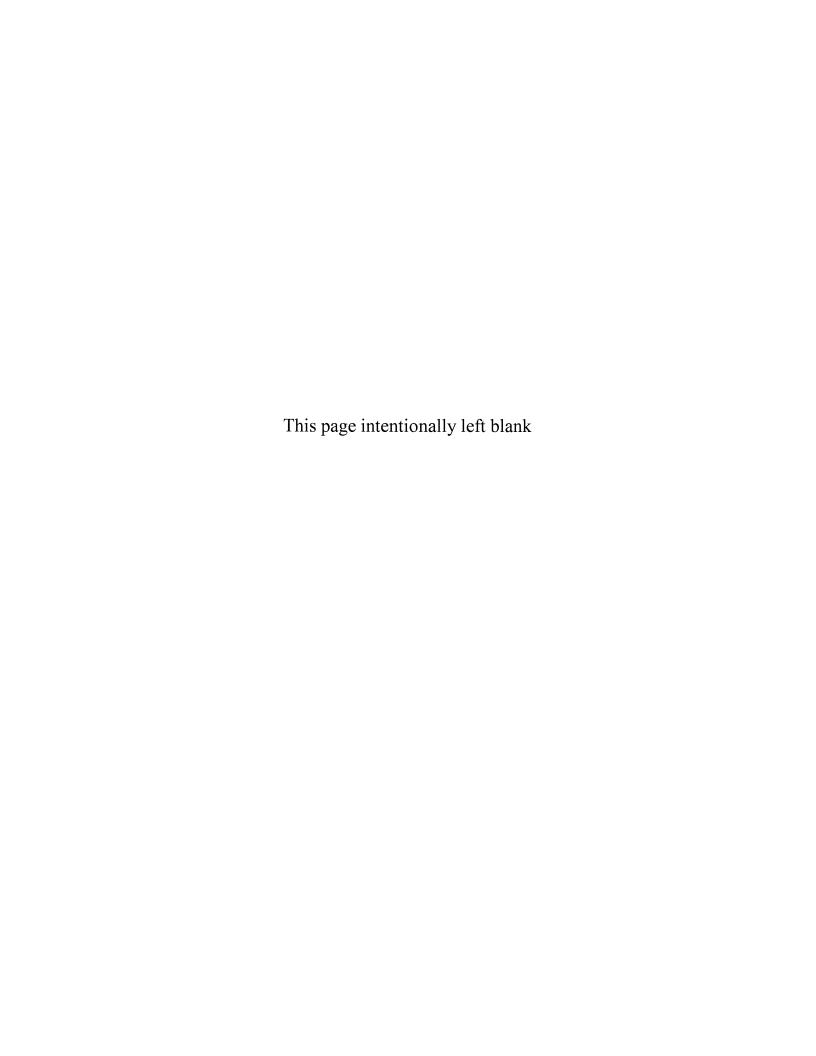












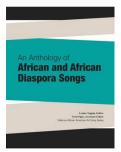


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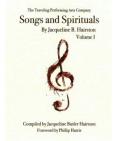
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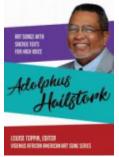
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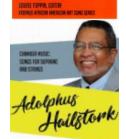
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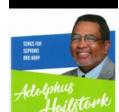


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