

LEWIS, NICHOLAS E. D.M.A. Songs by Florence Beatrice Price (1887–1953): Transcriptions for the Trombone. (2024)
Directed by Dr. Randy Kohlenberg. 28 pp.

- I. Solo Recital: Monday, April 18, 2022, 5:30 p.m., Organ Hall. Concerto in A-Minor (Christian Gouinguene); Deux Danses (Jean Michel Defaye); Concerto in A Major (Eugen Reiche); Songs: Dream divine, enchanting sight; How Sweet by Your Side; The Lark (Mikhail Glinka).
- II. Solo Recital: Friday, December 2, 2022, 5:30 p.m., Organ Hall. Konzert für Posaune (Georg Christoph Wagenseil); Sonata “Vox Gabrieli” (Stjepan Šulek); Solo for Sliding Trombone (John Cage); Ordner Seg (It’ll Be Alright) (Øystein Baadsvik); Concerto in One Movement (Alexey K. Lebedev).
- III. Solo Recital: Saturday, April 15, 2023, 1:30 p.m., Organ Hall. Fantasy (Elizabeth Raum); Concerto (Launy Grøndahl); Concerto (Ida Gotkovsky); Songs: Dawn’s Awakening; A White Rose; Resignation; Night (Florence Price).
- IV. D.M.A. Research Project. SONGS BY FLORENCE BEATRICE PRICE (1887–1953): TRANSCRIPTIONS FOR THE TROMBONE (2024). The trombone possesses a rich history, much of which is rooted in vocal music tradition. From the doubling of choirs in early music through the adaptation of Giulio Marco Bordogni’s (1789–1856) vocalises, the relationship between trombone performance and vocal technique is notable. Although the trombone solo repertoire extends back into the sixteenth century, works by historically marginalized composers are relatively absent. Art songs and spirituals by Florence Beatrice Price (1887–1953) were selected for transcription to augment trombone

repertoire for performance by both students and professional performers. Six of Price's unpublished songs were selected based on the following criteria: (1) the range of the song is within the practical range of the trombone, (2) the song is idiomatic to the trombone, and (3) the song performed by the trombone accurately reflects the diction and intention of the text. Following a brief introduction and biographical sketch of Price, the relevance of the works is explored and the process of the selection is presented. Preceded by brief critical notes, each of the solo transcriptions for trombone are included; a piano accompaniment is not a component in the document.

SONGS BY FLORENCE BEATRICE PRICE (1887–1953):
TRANSCRIPTIONS FOR THE TROMBONE

by

Nicholas Elijah Lewis

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Approved by

Dr. Randy Kohlenberg
Committee Chair

APPROVAL PAGE

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TABLE OF CONTENTS

LIST OF FIGURES	v
CHAPTER I: INTRODUCTION.....	1
Statement of Purpose.....	1
Organization of the Document	3
CHAPTER II: PRICE’S BACKGROUND AND CAREER	4
Early Life.....	4
New England Conservatory	5
Price’s Professional Career	6
CHAPTER III: PROCESS OF TRANSCRIPTION	9
CHAPTER IV: TRANSCRIPTIONS	11
A White Rose	11
Dawn’s Awakening.....	13
Love-in-a-mist.....	16
Sympathy.....	18
Resignation.....	21
Because.....	23
CHAPTER V: SUMMARY, CONCLUSIONS, AND SUGGESTIONS FOR FURTHER STUDY	25
Summary	25
Conclusions	25
Suggestions for Further Study.....	26
REFERENCES	27

LIST OF FIGURES

Figure 1. Florence Price as a Teenager	5
Figure 2. Florence Price	8
Figure 3. <i>A White Rose</i> Transcription	12
Figure 4. <i>Dawn's Awakening</i> Transcription Page I.....	14
Figure 5. <i>Dawn's Awakening</i> Transcription Page II	15
Figure 6. <i>Love-in-a-mist</i> Transcription	17
Figure 7. <i>Sympathy</i> Transcription	20
Figure 8. <i>Resignation</i> Transcription	22
Figure 9. <i>Because</i> Transcription	24

CHAPTER I: INTRODUCTION

Throughout history, the trombone has been likened to the human voice due to the similarities between them regarding tone, timbre, and production (Sweeney, 2018). The source of sound in both the voice and the trombone is the vibration of tissue initiated by the breath (Schubert & Wolfe, 2016). Emory Remington (1891–1971), a former professor at Eastman School of Music, incorporated aspects of vocalization in teaching, demonstrating, and conceptualizing trombone performance (Colegrove, 1999). In 1928, the vocalises of Giulio Marco Bordogni (1789–1856) were transcribed by Joannes Rochut (1881–1952), the former principal trombonist of the Boston Symphony Orchestra (Yeo, 2020). Those études were adapted into the practices of the major pedagogues of the time, including Remington, and have continued to be a foundation in trombone teaching practices. Rochut’s transcriptions, however, are used primarily to develop a legato style rather than to be performed. Considering works suitable for performance, the scope of trombone solo literature is limited compared to upper woodwind and brass instruments, as revealed in examinations of composer listings and catalogs. Composers recognized as pillars of music in the Twentieth and Twenty-First Centuries likewise generated only a fraction of solo works for the trombone compared to other instruments, and those produced were intended primarily for advanced and professional performers. In addition, works written by composers from marginalized populations are few, and those available were also intended for advanced and professional performers.

Statement of Purpose

The purpose of this study was to transcribe and edit six art songs and spirituals by Florence Beatrice Price (1887–1953) for the trombone. In addition, a brief biographical sketch of Price is included. Critical notes precede each of the transcriptions. The transcription of any of

Price's works other than those composed for solo voice and piano was beyond the scope of this study.

The six songs selected for transcription are as follows: (1) *A White Rose*, text by John Boyle O'Reilly (1844–1890), (2) *Dawn's Awakening*, text by James Joseph Burke (1836–1928), (3) *Love-in-a-mist*, text by Mary Rolofson Gamble (n.d.), (4) *Sympathy*, text by Paul Laurence Dunbar (1872–1906), (5) *Resignation*, music and text by Price, and (6) *Because*, text by Dunbar. The six songs and spirituals composed by Price were selected because the relationship between singing and trombone performance is well documented. The instrument was utilized as early as the 15th Century both doubling and accompanying vocal writing (Gregory, 1973). In addition, the performance of songs and vocalises continues to be an integral part of the existing trombone pedagogical strategy for trombone instructors. Price's music was highly regarded during her life, especially by those who were involved with the renaissance of Black writers and composers in Chicago from the 1930s through the 1950s. After her death, however, Price's music drifted away from the spotlight due to the evolution of musical styles that occurred throughout the 20th Century. Following a recovery of volumes of manuscript works, unfinished songs, and other documents in her abandoned summer home in 2009, Price's music experienced a significant revival in popularity and performance. Art songs and spirituals by Price offer the potential for effective trombone performance by both student and professional trombonists. Furthermore, the collection of Price's songs transcribed for trombone adds to the repertoire and features its lyrical qualities. In addition, to supplement the literature, these transcriptions feature works by a composer now recognized as a prominent figure in 20th-century music.

Organization of the Document

The document, *Songs by Florence Beatrice Price (1887–1953): Transcriptions for the Trombone*, is organized as follows. Chapter I includes an introduction to the study and the statements of purpose. A brief biographical sketch of Price follows the introduction in the second chapter. Chapter III includes the process of selection and transcription. The fourth chapter is the presentation of the transcriptions, preceded by critical notes. Chapter 5 includes a summary of the project, conclusions, and suggestions for further study.

CHAPTER II: PRICE'S BACKGROUND AND CAREER

Early Life

Florence Beatrice Smith Price was born April 9, 1887, in Little Rock, Arkansas, to well-educated parents. Her father, Dr. James H. Smith, was a trailblazer in the field of dentistry. After being consistently denied a college education because of his race, Smith worked as an apprentice until he was awarded a certificate in dentistry. Eventually he founded his own practice, locating first in Pittsburgh before moving to Chicago and becoming the city's first black dentist. At the time, only approximately ten black dentists were practicing legally in the country. Smith was successful in Chicago, but in 1871 he lost his practice in the Great Chicago Fire. Smith moved to Arkansas and began teaching. He hoped to make enough money to purchase new instruments and start a new practice. He became passionate about educating the large number of illiterate Black children in Little Rock and founded several Black schools. On November 15, 1876, Smith married Price's mother, Florence Irene Gulliver, a musically educated schoolteacher, and settled in Little Rock, Arkansas (Jackson, 1977). In 1878, Smith resumed his dental practice working from his home. In the years to follow, Smith's wife gave birth to three children. Her first child, named Charles, was born in October 1877. The Smiths' second child, Florence Gertrude, tragically died young. Florence Beatrice, known affectionately as Bea by her family and friends, was the youngest of three children (R. Brown & C. Brown, 2020). Price attended Union School, which later moved location and became Capitol Hill School. She graduated in 1902 at the age of fourteen as valedictorian (R. Brown & C. Brown, 2020). Throughout her childhood, Price experienced the disenfranchisement of African Americans on a social and political level. The rise of Jim Crow laws coupled with the black population's distrust of voting practices resulted in the lack of black representation in the Arkansas legislature. Although Price's father became an

increasingly present political voice, her mixed-race mother, endeavored to continue living as a member of a higher social class. Price's mother attempted numerous times to pressure her into passing as white (Carter, 2018). She later falsified her race on student records at the New England Conservatory, listing her hometown as Pueblo, Mexico, and her heritage as Mexican.

Figure 1. Florence Price as a Teenager



New England Conservatory

At age 16, Price enrolled in the New England Conservatory of Music (NEC) in Boston, Massachusetts, in 1903. Her aptitude for the piano and the organ combined with the New England Conservatory's reputation for accepting Black students made the Boston school a fine choice. The city of Boston played a prominent role in the advancement of female composers in America; Amy Beach's (1867–1944) *Gaelic Symphony*, the first symphony written by a female to gain international renown, was premiered by the Boston Symphony in 1896 (Block, 1998).

Three years earlier, Margaret Ruthven Lang's (1867–1972) *Dramatic Overture* was premiered by the Boston Symphony in 1893. Hers was the first work by a woman to be premiered by a major American orchestra. Inspired by the well-established successes of the city and its eminent musical institution, Price enrolled in two degrees simultaneously: the teacher's program in piano and the soloist's program in organ, her primary program of study. The Soloists Diploma was the highest possible degree awarded by the conservatory.

Although Price performed regularly as an organist and a pianist, she took a particular interest in composing. Price studied privately with composer and conservatory director George Whitefield Chadwick (1854–1931), a member of the Second New England School alongside Beach. The Second New England School, consisting of composers John Knowles Paine (1839–1906), Arthur Foote (1853–1937), Edward MacDowell (1861–1908), Horatio Parker (1863–1919), Chadwick, and Beach also were known as the Boston Six (Batchelor, 2009). These nineteenth and twentieth-century musicians cultivated a tradition of an American form of classical music distinct from its European ancestor. Price completed, after only three years of study at NEC, the Teachers Diploma in piano and the Soloists Diploma in organ. She was the only student who graduated from NEC with two degrees in 1906.

Price's Professional Career

Price returned to Arkansas in 1906. Even as race relations continued to deteriorate, she remained committed to educating Arkansas' Black population. At age 19, Price began her teaching career with appointments at the Cotton Plant Arkadelphia Academy in Cotton Plant, Arkansas, and Shorter College in North Little Rock, where she served as the head of the music department. After her father died in 1910, Price's mother left Little Rock and moved back to her hometown of Indianapolis, Indiana.

Price relocated to Atlanta, Georgia, in 1910, where she was appointed head of the music department at what later became Clark Atlanta University. Price taught music through 1912 when she married Thomas J. Price (1884–1942). After her marriage, she returned to Little Rock for a second time where she remained for sixteen years. There she gave birth to her two children. Also during that time, she taught private piano performance and music part-time in the public schools of Little Rock. Following the lynching of John Carter (n.d.) in 1927 that occurred outside her husband’s law practice, Price and her family relocated to Chicago, Illinois along with other Black families who moved from the South to Northern cities. This time is known as the Great Migration (Gregory, 2015). In Chicago, Price thrived as a composer and collaborated with personalities including Margaret Bonds (1913–1972), Langston Hughes (1901–1967), and Marian Anderson (1897–1993) (Brown & Brown, 2020). During the 25 years she lived in Chicago, Price composed and performed. She also completed post-graduate work with Wesley La Violette (1894–1978) of the Chicago Musical College, Olaf Anderson (1880–1958) of Chicago, and Carl Busch (1862–1943) of Kansas City.

Price was the first African American woman whose original work was premiered by a major American orchestra, the Chicago Symphony Orchestra, in 1933 (Jackson, 1977). For her Symphony No. 1, Price was awarded the Wanamaker Prize given annually for the most exceptional musical composition by a Black person. In 1927–1928, she was awarded a Holstein Prize for musical composition offered by the magazine Opportunity. In 1929 Price received a scholarship to study orchestration from Charles J. Haake (n.d.) of the American Conservatory of Music in Chicago. She was also the Director of the Chicago Treble Clef Club.

Figure 2. Florence Price



Price died June 3, 1953, after a long illness. She was buried in Lincoln Cemetery in Blue Island, Cook County, Illinois. During her lifetime, she composed over 300 works including more than 100 art songs and arrangements of spirituals (Ege, 2020).

The following chapter details the process of locating, selecting, and transcribing six of Price's songs for the trombone, including the considerations and criteria.

CHAPTER III: PROCESS OF TRANSCRIPTION

The Special Collections division of the University Libraries at the University of Arkansas at Fayetteville maintains the most comprehensive collection of Price's original music manuscripts. The six solo transcriptions presented in Chapter IV were prepared from the handwritten music manuscripts gathered from the archive. Piano accompaniments are not included but can be accessed from the Special Collections division at the University of Arkansas at Fayetteville. The songs were selected for their lyrical qualities idiomatic to trombone performance. The selected songs are from her manuscript works that entered the public domain on January 1, 2024.

The songs were selected for transcription based on the following criteria: (1) the range of the song is within the practical range of the trombone, (2) the song is idiomatic to the trombone, and (3) the song performed by the trombone accurately reflects the diction and intention of the text. In addition, the availability of the song was a primary consideration.

In traditional vocal syllabic notation, each syllable was given its own stem. In traditional melismatic text settings, multiple notes are sung on one syllable. This traditional style of notation was common in vocal music until around the middle of the Twentieth Century (Batchelor, 2009). During the transcription process, music notation was adjusted to reflect an instrumental approach. Because text is not a consideration, notes are beamed to beats to ensure clarity in rhythm reading. An integral characteristic of songs for the trombone is the inclusion of phrase markings. These markings are indications of the intended structure of the phrase including where lyrics may begin and end. In addition, phrase markings imply articulation and style including tenuto markings, accents, and others. Markings of volume were adapted to represent an instrumental approach to sustaining and producing a sound.

The following chapter presents the transcriptions of six of Price's songs:

- (1) *A White Rose*, text by John Boyle O'Reilly,
- (2) *Dawn's Awakening*, text by James Joseph Burke,
- (3) *Love-in-a-mist*, text by Mary Rolofson Gamble,
- (4) *Sympathy*, text by Paul Lawrence Dunbar,
- (5) *Because*, text by Paul Lawrence Dunbar, and
- (6) *Resignation*, text by Florence B. Price.

Each transcription is preceded by relevant critical notes.

CHAPTER IV: TRANSCRIPTIONS

In this chapter, six transcriptions of songs by Price are presented, and preceded by critical notes about each work. Only the solo vocal line is transcribed. Piano accompaniments are not included but can be accessed in manuscript form from the University of Arkansas at Fayetteville University Libraries Special Collections.

A White Rose

A White Rose was composed for solo voice and piano and set to a poem written by John Boyle O'Reilly (1844–1890) as follows:

The red rose whispers of passion,
And the white rose breathes of love;
O, the red rose is a falcon,
And the white rose is a dove.

But I send you a cream-white rosebud
With a flush on its petal tips;
For the love that is purest and sweetest
Has a kiss of desire on the lips. (O'Reilly, n.d.).

The year the poem was written and the date Price composed the song is unknown. This 28-measure song is in the key of G Major, and the accessible melody is within the range of D3–F4. The work is a passionate love song composed in 6/8 time that exhibits the flowing rhythm of O'Reilly's ABCB rhyme scheme. Another work by Price, *Three Roses* for solo piano, includes a movement entitled *To a White Rose*. Although the names are similar, the music is not.

Noteheads were beamed together to reflect a standard approach to instrumental music notation. Phrase markings were added to identify the phrase structure and inform the performer that a legato style is appropriate. The phrase structure and accompanying breath marks indicate the diction of the text. Tenuto marks were added in measures 5, 7, and 14 to remind the

performer to sustain the conclusion of the phrase. The appropriate measures of rest remain in the part to allow the work to be performed with accompaniment.

Figure 3. A White Rose Transcription

Trombone

A White Rose

Florence B. Price
transcribed by Nicholas Lewis

$\text{♩} = 72$
2

mf

8 *poco rit.* *a tempo*
mf

14 *rit.* *a tempo*
f *mp*

20 *rit.* *a tempo*
mf *f* 4

Dawn's Awakening

Dawn's Awakening was written for solo voice and piano and set to a text by James Joseph Burke (1836–1928) in 1936. This 69-measure work is in the key of F Major, and the melody ranges from C3–F4. The poem details the experiences of a person standing on a hill overlooking a valley:

I stood on a hill at daybreak and watched the rising sun.
I saw the night in its passing and the day that had just begun.
I stood on a hill at morningtide and watched the break of day.
I saw the stars in the heavens, as they faded slowly away.

I saw the sun in its splendor rise over the hazy mists,
I felt the warmth of its shining rays, as the earth it fondly kissed.
I saw the sheep and the shepherd rise from a night of repose.
I saw all the beauties of nature and the dew shine like pearls on the rose.

I saw the fields and the forest, I saw the river below,
I saw the ships in the harbor, and wondered wither they'd go,
I saw in the distance a city where slumbered the wicked and just.
Close by on the hillside a graveyard where soon must mingle their dust.

I saw the church in the valley where worshipped the old and the young.
And I heard the bells in its tow'r as a heav'nly anthem they sang.
I listened again for the voices that rang in praise of our Lord,
The hilltops echoed the music with hosannas in sweetest accord. (Heard, 2015).

The beaming of the noteheads was adapted to reflect a standard approach to instrumental notation. Phrase markings were added to identify the phrase structure and inform the performer that a legato style is appropriate. Breath marks were added to reflect the diction of the text. Markings of volume were adjusted to allow the performer to project the intent of the song effectively. Tenuto markings were included in measure 66 to indicate to the performer to sustain the full length of the notes. The appropriate number of measures of rest remain in the part to allow the song to be played with the original piano accompaniment.

Figure 4. Dawn's Awakening Transcription Page I

Trombone

Dawn's Awakening

Florence B. Price
transcribed by Nicholas Lewis

Tempo moderato

6 *mp*

cresc. *f*

11 *rit.* *a tempo* *dim.*

16 *mp*

21 *cresc.*

26 *(cresc.)* *f*

31 *rit.* *a tempo* *dim.*

35 *mp*

Figure 5. Dawn's Awakening Transcription Page II

2

40

f

45

f

50

mp

55

cresc. ----- *f*

60

f

65

rit. ----- *f*

Love-in-a-mist

Love-in-a-mist was written for solo voice and piano and set to a text by Mary Rolofson

Gamble (n.d.) as follows:

Love-in-a-mist of doubt was lost;
The wildwood paths were all crisscross'd,
This way or that? O, where was she?
And which path led to the trysting tree?

A green elf whisper'd right in her ear:
"Are you sure your lover is quite sincere?
Lovers are seldom what they seem
And love itself is a haunting dream."

But a little blind god lived in the wood
Unseen, unheard in the path he stood.
A father, dropp'd from an angel's wing
With speed he placed in his magic sling!

Straight into the heart of the maid it flew!
Fath liv'd, doubt vanish'd, the world was new.
Heav'n's glory mark'd the path to her trust.
And never again was love in a mist. (Heard, 2015).

The date of composition is unknown. This 59-measure work is in the key of A Flat Major, and the melody ranges from Eb³–F#⁴. The beaming of the noteheads was adapted to reflect a standard approach to instrumental notation. Phrase markings included here indicate legato passages. Sections of music without phrase markings are not intended to be played legato. Markings of volume were adjusted to allow the performer to project the intent of the song effectively. The appropriate number of measures of rest remain in the part to allow the song to be played with accompaniment.

Figure 6. *Love-in-a-mist* Transcription

Trombone

Love-in-a-mist

Florence B. Price
transcribed by Nicholas Lewis

Tempo Moderato

mp **poco rit. a tempo**

8 **poco rit. a tempo rit. mp**

15 **poco rit. a tempo poco meno mosso p mf p**

21 **a tempo mp cresc. -----**

28 **f**

36 **rit. ^**

43 **f**

51 **Adagio a tempo f p**

3

Sympathy

Sympathy was written for solo voice and piano and set to a poem written in 1899 by Paul Laurence Dunbar (1872–1906). The date of composition is unknown. The poem was written by Dunbar while working in the unpleasant conditions at the Library of Congress before the turn of the Twentieth Century. Maya Angelou (1928–2014), renowned poet, author, and actress, cited Dunbar’s poem as the inspiration for titling her autobiography *I Know Why the Caged Bird Sings*. One of Dunbar’s most popular works, *Sympathy* has been thoroughly studied by scholars. In his *Thematic Guide to American Poetry*, Allan Burns surmises that the caged bird represents enslaved Black Americans and that the poem is about “the frustration of perceiving a better life that one cannot obtain” (Burns, 2002). The text is as follows:

I know what the caged bird feels, alas!
When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass,
And the river flows like a stream of glass;
When the first bird sings and the first bud opes,
And the faint perfume from its chalice steals
I know what the caged bird feels!

I know why the caged bird beats his wing
Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
When he fain would be on the bough a-swing;
And a pain still throbs in the old, old scars
And they pulse again with a keener sting
I know why he beats his wing!

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore,
When he beats his bars and he would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart’s deep core,
But a plea, that upward to Heaven he flings
I know why the caged bird sings! (Dunbar, 1899).

This 50-measure work is in the key of E Flat Major, and the melody ranges from Bb2–G4. Noteheads were beamed to reflect a standard approach to instrumental notation. Phrase markings were added to show the phrase structure and inform the performer that a legato style is appropriate. Sections of music where phrase markings are absent are not intended to be performed legato. Markings of volume were adjusted to allow the performer to project the intent of the song effectively. The appropriate number of measures of rest remain in the part to allow the song to be played with accompaniment.

Figure 7. *Sympathy* Transcription

Trombone

Sympathy

To Florence, my daughter

Florence B. Price
transcribed by Nicholas Lewis

Andantino **poco rit.**

mp *mp*

6 **a tempo** **rit.** **a tempo**

p *cresc.* *mp* *mf*

11 **rit.** **a tempo**

dim. *mf*

18 **rit.** **a tempo**

dim. *mf* *mp* 3

26 **piu mosso**

cresc. *f* *mp*

31 **a tempo**

cresc. *mf* *mp*

36 **poco rit.** **a tempo** **poco rit.** **a tempo**

mf

42 **a tempo**

mp *cresc.* 3 3 *f*

Resignation

Resignation is a work written in the African American spiritual tradition for solo voice and piano. Spirituals are a type of American folksong that is closely associated with the enslavement of African Americans. The date of composition is unknown. Separate from the other works transcribed for this study, both the text and the music for *Resignation* was composed by Price. Her lived experiences in the Jim Crow South reinforce the poignancy of the work:

My life is a pathway of sorrow;
I've struggled and toiled in the sun
with hope that the dawn of tomorrow
would break on a work that is done.
My Master has pointed the way,
he taught me in prayer to say:
"Lord, give us this day and our daily bread."
I hunger, yet I shall be fed.
My feet, they are wounded and dragging;
My body is tortured with pain;
My heart, it is shattered and flagging,
What matter, if, Heaven I gain.
Of happiness once I have tasted;
'Twas only an instant it paused
tho' brief was the hour that I wasted
For ever the woe that it caused
I'm tired and want to go home.
My mother and sister are there;
They're waiting for me to come
Where mansions are bright and fair. (Price, n.d.)

This 49-measure work is in the key of F minor. The melody ranges from C3–F4. Noteheads were beamed to reflect a standard approach to instrumental notation. Phrase markings were added to show the phrase structure and inform the performer that a legato style is appropriate. Volume markings were adjusted to allow the performer to project the intent of the song. The appropriate number of measures of rest remain in the part to allow the song to be played with accompaniment.

Figure 8. *Resignation* Transcription

Trombone

Resignation

Florence B. Price
transcribed by Nicholas Lewis

Allegretto
3

8

14

20

28

34

39

44

mf

f

mf

mp

f

mf

mp

f

rit. - -

f

Because

Because is another of Dunbar's poems set to music. This poem is originally titled

Compensation, and the text is as follows:

Because I had loved so deeply,
Because I had loved so long,
God in His great compassion
Gave me the gift of song.

Because I have loved so vainly,
And sung with such faltering breath,
The Master in infinite mercy
Offers the boon of Death. (Dunbar, 1905).

Dunbar published the poem in his book *Lyrics of Sunshine and Shadow* in 1905. The text has been set to music by many artists; Nina Simone released an R&B version of the work on her 1968 album *Nina Simone and Piano*. As with all the previous transcriptions except *Dawn's Awakening*, the date of composition is unknown. This work is 36 measures in length and is in the key of A minor. The melody ranges from C3–E4. The beaming of the noteheads was adapted to reflect a modern approach to instrumental notation. Phrase markings were added to show the phrase structure and inform the performer that a legato style is appropriate. Markings of volume were adjusted to allow the performer to project the intent of the song effectively. The appropriate number of measures of rest remain in the part to allow the song to be played with the original piano accompaniment without edit.

Figure 9. *Because* Transcription

Trombone

Because

Florence B. Price
transcribed by Nicholas Lewis

Tempo moderato

mf

7 *mp* *mf*

13 *mp* *mf*

19 *f* *mp*

25 *cresc.* *f*

32 *f*

CHAPTER V: SUMMARY, CONCLUSIONS, AND

SUGGESTIONS FOR FURTHER STUDY

Summary

Florence B. Price composed over 300 works, including approximately 100 songs and spirituals for voice and piano. Many were not available until the Twenty-First Century when the popularity of her works experienced a revival. The purpose of this study was to transcribe and edit six art songs and spirituals by Florence B. Price for the trombone. A brief biographical sketch of Price was included. Critical notes preceded each of the transcriptions. The songs were selected because they are lyrical, expressive, and idiomatic to the trombone.

Conclusions

Florence B. Price was a titan of American music in the Twentieth Century. She was the first Black woman to combine effective European compositional style with African American musical idioms. Her catalog of orchestral works, piano pieces, and art songs is immense. Although Price included the trombone in her symphonies and even wrote a popular chamber work for brass ensemble and piano, she did not compose any solo music for the trombone. Price's art songs, however, are adaptable for the trombone and translate idiomatically to the instrument because of her well-constructed melodic lines. Transcriptions of Price's art songs and spirituals can augment the repertoire of the trombone with unique and passionate music. Few African American composers wrote solo works for the trombone. Most of the works by African American composers are transcriptions of works for other instruments or voices. Price is an underrepresented composer who is only in the Twenty-First Century being acknowledged for her prolific works. Her music is of the quality to be included in the standard repertoire. Price's

transcribed songs bring to trombonists of all levels exceptional musical works not found in the instrument's repertoire.

Suggestions for Further Study

The culmination of this study was six transcriptions selected from Price's art songs and spirituals. Additional songs from Price's catalog are idiomatic to the trombone and transcribing them could further augment its repertoire. Price's popularity stems primarily from her symphonic works. Although those works have been studied, Price's catalog of art songs and spirituals merits further exploration. In addition, Price's songs are likely idiomatic to instruments other than the trombone. Transcribing works for instruments other than the trombone may augment their repertoire. Although Price was not accorded appropriate accolades during her lifetime, other composers who faced similar challenges may also merit further study and performance. Many of those composers have yet to reach the popularity achieved by Price in the Twenty-First Century.

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