

Florence B. Price
Abraham Lincoln Walks at Midnight

Michael Driscoll, editor

This edition of the piano-accompanied version of Florence Price's *Abraham Lincoln Walks at Midnight* was created in the summer of 2018 for a May 2019 performance with Andover Choral Society in Andover, MA under the direction of Michael Driscoll with soloists Philip Lima and Kynesha Patterson. This edition presents the first modern edition of the piano-accompanied version of this work.

Sources:

Two complete sources of Price's *Abraham Lincoln Walks at Midnight* are known to exist. One version is for voices with piano accompaniment and the other is for voices with orchestra accompaniment. Both manuscripts are undated. While the versions are quite similar, the two versions are not compatible with each other as there are areas of significant differences between them. Both sources are housed at the University of Arkansas Libraries, Fayetteville, Special Collections. The Florence Price archive also includes the first three pages of an aborted version of the orchestral version.

The following sources were consulted for this edition:

- A. Piano-vocal score: shelfmark MC988b, Box 2A, Folder 6
- B. Orchestra score (complete): shelfmark MC2618, Box 1, Folder 3
- C. Orchestral fragment: shelfmark MC988a, Box 11, Folder 5 (three pages)

Additional copy versions:

- Shelfmark MC2618, Box 1, Folder 2: This is a photocopy of Source A.
- Shelfmark MC988a Box 11, Folder 5: In addition to the three-page orchestral fragment, this folder also includes a photocopy of Source B and a photocopy of Source A.

Source A serves as the primary source of this edition.

Table 1. Edition notes for *Abraham Lincoln Walks at Midnight*, ‘Introduction’

Measure	Part	Rhythmic Position	Comment
1			In both sources B and C, the name “Carl Sandburg” has been crossed out and replaced with “Vachel Lindsay.” The piano score has “Words by Vachel Lindsay” without any indication of correction. Tempo indications Source A: “Moderato” with quarter note = 92. Source B: “Andante” Source C: “Andantino”
1–14	Solo		Written on the treble clef in source A; no written indication specifying the voice type. Source C is written on the treble clef, but “Bar. solo” is written to the left of the vocal solo line. Source B is written on the “Sop I” line and “(solo)” is written at the start of the vocal line.
1–14	Solo		The ‘Introduction’ section of sources A and C are both 14 bars long; Source B is 13 bars long. The primary difference is the length of the notes after bar 9. There are some differences in pitches between the three sources.
1–14	Solo		The text of source A (“A bronzed lank man! His suit of ancient black, A high top-hat and plain worn shawl.”) is different from sources B and C (“A bronzed lank man! His suit of ancient black,” repeated). The text comes from the third stanza of the poem. The word “famous” is omitted from “A famous high top-hat...” in source A.
6	Solo	1	F# in source A; A in sources B and C

Table 2. Edition notes for *Abraham Lincoln Walks at Midnight, ‘Overture’*

Measure	Part	Rhythmic Position	Comment
1			Tempo indications Source A: “Allegro Moderato” with quarter note = 120. Source B: “Tempo moderato” Source C: “Allegro moderato”
18	Piano	2–4	Source A has a half note followed by an eighth rest, which is an eighth note too short for the bar. Source C suggests that this should be a half note followed by a quarter rest. Source B suggests that this should be a dotted half note.
23	Piano (BH)	1	Courtesy natural signs added to D pitches
28	Piano (LH)		Removed extra quarter note rest at the end of the bar.
29	Piano (LH)	2	Cautionary sharps added
30	Piano (RH)	2	Tie for the F4 (dotted half) removed
33	Piano (RH)	4	Natural sign added to C5
35	Piano (LH)	4	Natural sign added to C3
37	Piano (RH)	8	Natural sign added to F5
46	Piano (RH)	3	Courtesy naturals added to F4 & F5
50	Piano (LH)		Lower slur added
51	Piano (LH)		Slurs added
52	Piano (BH)	1	Courtesy sharps added to F pitches
54	Piano (LH)	1	Courtesy natural sign added to G3
56	Piano (LH)	1	A number 8 written below A2 is interpreted to mean the note should be played an octave lower; it also could mean to double the notated pitch one octave lower.
58	Piano (RH)	1	Courtesy sharps added to F pitches
61	Piano (RH)	2	Courtesy natural added to F6
64	Piano (RH)	1	Courtesy natural signs added
67	Piano (RH)	3	Courtesy flats added
68	Piano (RH)	3	Courtesy sharps added

Measure	Part	Rhythmic Position	Comment
71			Added cut time meter signature. “4/4” is written in the piano part at m. 104, which suggests that mm. 71–103 should be written in cut time. Source B changes to cut time here as well.
			Tempo indications Source A: “POCO MENO MOSSO” Source B: “Andante”
71	Piano (LH)	1	F4 pitch removed, since it is already written in the RH. This change matches m. 79.
86	Piano (LH)	1	Courtesy flats added
122–123	Piano		Dashed line after “dim.” removed
125	Piano (RH)	11–12	Slur added to match LH
128	Piano	1	Staccato dot added
129	Piano (RH)	Beat 2	Two tied F# eighth notes in the piano part replaced with F# quarter note; Two tied A# eighth notes in the piano part replaced with A# quarter note.
131	Piano (RH)	Beat 4	Courtesy natural added to C4
132	Piano (RH)	Beat 3	Courtesy sharp added to C5
133	Piano (RH)	1	Courtesy natural added
138	Piano		“cresc. molto” changed to “molto cresc.” for consistency.
138	Piano (LH)	2	Courtesy sharps added
139	Piano (BH)		Courtesy F-sharps added

The “cresc.” dynamic indication over very long, sustained notes (tied whole notes, such as in the ‘overture’ mm. 116–117 & 118–119), which are not possible on a piano, suggest one of two possibilities:

- 1) These indications were copied from the orchestral score, suggesting that the piano score is a later version than the orchestra score.
- 2) Parts of the piano version could have been played by organ. This would also partially explain some very large/thick chords that could not possibly be played by two hands alone (for example, ‘Overture’ m. 131).

In m. 129, beat two, two eighth notes of the same pitch (F# & A#) are tied together when they could have been replaced with a quarter note; this suggests that perhaps these were copied from the orchestra score, where the two notes might be articulated differently than if written for a keyboard instrument.

Table 3. Edition notes for *Abraham Lincoln Walks at Midnight*, ‘1. It Is Portentous’

Measure	Part	Rhythmic Position	Comment
6	SA	1	“f” dynamic added
10	S	1	Courtesy sharp added
10	A	3	Courtesy sharp added
10–12	ATB		“cresc. poco a poco” and “f” added
11	B	1	Courtesy sharp added
11	Piano (LH)	1	Courtesy sharp added
12	ST	2	Courtesy natural added
12	A	2	Courtesy sharp added
12	Piano (RH)	1	Courtesy sharp and natural added
13–14	A		Text underlay missing; text added to match the soprano & tenor voices
15–19	B		Text underlay missing; text added to match the tenor voice
17	B		“mf” dynamic added
17–19	A		Text underlay missing; text added to match the soprano voice
20	TB		“mp” dynamic added
21	ATB		“cresc.” added
21	S	2	Courtesy sharp added
21	Piano (RH)	3–4	Slurs added
22	TB	3	Courtesy sharp added
24	ATB		“dim” and extension dash added
28	AB		“mf” dynamic added
29	Piano (RH)	2	Courtesy sharps added
31	ATB	2–3	“away” added
32–33	Piano		Some courtesy sharps added to the arpeggios.
34	Piano (RH)	7	Courtesy natural added to F4
35	Piano (RH)	3	Courtesy flats added to E4 & E5
35	Piano (LH)	4	Courtesy flat added to B2
35	Piano (LH)	5	Courtesy flats added to E2 & E3

Table 4. Edition notes for *Abraham Lincoln Walks at Midnight*, ‘2. Until the Dawn-Stars Burn Away’

Measure	Part	Rhythmic Position	Comment
1	Solo	1	Dotted quarter rest replaced with quarter rest and eighth rest
17	Piano (LH)	1	Courtesy flats added
19	Solo	1	Courtesy flat added
	Piano (LH)		
23	Piano (RH)	5–8	All beamed together in the ms.
27	S	4	Marked “solo” in the piano score, but not in the complete orchestra score.
27ff	Piano (RH)		The top melodic line of the piano part matches the melodic material from the ‘introduction’ section of source B. The corresponding ‘introduction’ section of source A is similar, but not quite as similar as the melodic line from source B.
31	A	4	Marked “solo” in source A, but not in source B.
35–36	TB		Text underlay “A famous” added
37	B	1	Courtesy flat added
41 & 52			The “RIT” indications appear to be later additions given that they are in capital letters (as opposed to the “rit” and “a tempo” indications in mm. 48 & 49, for example). In addition, the “RIT” in m. 41 is not followed by “a tempo.”
48	A	1	Courtesy flat added
53	A	2	Courtesy flat added
	Piano (RH)		
57	Piano (RH)	1	The middle note in the manuscript is B-flat4, not A-flat4.

Table 5. Edition notes for *Abraham Lincoln Walks at Midnight*, ‘3. He Cannot Sleep’

Measure	Part	Rhythmic Position	Comment
15	Piano (RH)	1	C#4 in ms. removed (this pitch is also written in bass clef)
26	Solo	1	Added dot to half note
30	Solo	1	Added dot to half note
31	Solo	1	Added “f” dynamic
31	Piano (LH)	1	Added dot to half note
33–37	Piano (LH)		A number 8 written below each bass note is interpreted to mean the note should be played an octave lower; it also could mean to double the notated pitch one octave lower.
35	Piano (RH)	1	Courtesy natural added
42	Solo	1	“p” dynamic added
43	Piano (LH)	2,3	Quarter note rests added.

Table 6. Edition notes for *Abraham Lincoln Walks at Midnight*, ‘4. His Head is Bowed’

Measure	Part	Rhythmic Position	Comment
6	Piano (RH)	1	Courtesy natural added
11	S	2	Courtesy natural added
18	Piano (BH)	1	“f” dynamic added
18	SATB	1	Source A has “Yes”; Source B has “Yea.” Changed to “Yea” to match Lindsay’s original poem.
21	ATB	2	“mp” dynamic added
30	A	1	This pitch is D4 in Source A and is C4 in Source B; C4 was used in this edition because it better fits the piano harmony of Source A.
30	B	4	In Source A it is not clear if this pitch is E3 or D3. Source B clearly shows E3. E3 was used in this edition because it better matches the piano harmony of Source A and it provides a stronger V ⁷ -i harmonic progression by placing the root of the dominant harmony in the bass voice.
31	Piano (LH)	Beat 4	Quarter rest added
32	ATB	1	“mf” dynamic added
32	Piano (LH)	Beat 2	Quarter rest added
33	B		Dim. hairpin added

Measure	Part	Rhythmic Position	Comment
34	B		“mp” dynamic added
34	Piano		“mp” dynamic and dim. hairpin added
35	Piano		“p” dynamic added
36–38	ATB		“cresc.” and dashed line added
37	T	1	Courtesy natural added
	Piano (BH)		
39	ATB	1	“f” dynamic added
40	Piano (RH)	3	Natural added to G5
40	Piano (RH)	4	Flat added to G-flat5
42	A	6	Courtesy natural added
42	Piano (RH)	2	Sharp added to F4
46	SATB	2–3	Replaced dotted quarter note rest with a quarter rest and an eighth rest
46	Piano (RH)		Eliminated interior slurs for legibility
47	Piano (BH)		Eliminated lower slurs for legibility
47	SA	2	Courtesy natural added
47	B	3	Courtesy naturals added
	Piano (RH)		
47	T	6	Natural added
50	ATB	1–3	Rests added
50	B		Text underlay added
52	T1	Beat 4	Natural added to D pitches.
	Piano (RH)		
53	Piano (RH)	1–4	Notated in bass clef in ms.

Table 7. Edition notes for *Abraham Lincoln Walks at Midnight*, ‘5. He Cannot Rest Until a Spirit-Dawn Shall Come’

Measure	Part	Rhythmic Position	Comment
20	Piano (LH)	1	Bass clef added
24	A	2	Courtesy natural sign added
24	Piano (LH)	1	Courtesy natural sign added
28	S	1,2	Courtesy natural sign added
28	AT	1	Courtesy natural sign added
28	Piano (BH)	1	Courtesy natural signs added
28–29	SATB		Dashed line between “cresc.” and “f” removed to reduce visual clutter.
30	Piano (LH)	1	Courtesy natural added
32	T	1	Courtesy natural sign added
33	S	1	Added extension dot
36	T		Dim. hairpin and “mp” added
40	B	3	Flat sign added
42	A	1	Courtesy natural sign added
43–45	B		Text underlay added
45	ATB		“ff” dynamic added
	Piano		
46	Piano (LH)	1	A number 8 written below the bass note is interpreted to mean the note should be played an octave lower; it also could mean to double the notated pitch one octave lower.
47–49	B		Text underlay added
48	ATB		“dim” and dashed line added
49	SATB		“mp” dynamic added
50	A		Lower slur added
51–52	S		It’s not clear if the E5 pitches were added, then erased/crossed out, or if they are intended to be included.
51	B		“p” dynamic added

Table 8. Edition notes for *Abraham Lincoln Walks at Midnight*, ‘Finale: No. 6 Who Will Bring White Peace?’

Measure	Part	Rhythmic Position	Comment
2	B	1	Dot added to half note
6	SAT	1	“mp” dynamic added
9	ATB Piano		“f” dynamic added
11	ATB Piano		“mp” dynamic added
13	ATB		“cresc” dynamic and dashed line added
13	Piano		“cresc” dynamic added
19	Piano (BH)	8	Eighth rest added
27–32	Piano (LH)		The tremolo in the ms. consists of two half notes connected with two full beams plus a third partial beam.
33	Piano (LH)		The 8vb dash in the manuscript extends through this measure.
35	A	1–2	Changed the rhythm of the first two notes from two quarter notes to a dotted-quarter and eighth. This reflects the rhythm of the fugue subject elsewhere. This rhythm change also corresponds with the rhythm found in the piano part and in source B.
44	S	1	Courtesy natural sign added
44	A	1–3	Slur added
44	B		“mf” dynamic added
51–63	T		Transposed up an octave. The ms. tenor part appears to be notated as if it were written on the regular treble clef rather than tenor clef.
52–53	Piano (LH)		The ms. is not clear on whether the A2 pitches should be tied.
55	Piano (LH)	1–4 (upper voice)	Slur added
56	ATB Piano		“mf” dynamic added
56–58	Piano		Dashed line from “cresc.” to “ff” removed to reduce visual clutter.
57	S	1–3	Slur added
58	B	1	Courtesy sharp added
58	Piano	1	Courtesy sharps added

Measure	Part	Rhythmic Position	Comment
60	ATB		“dim.” and dashed line added
60	Piano		“dim.” added
60	Piano (LH)	1	Courtesy natural added to E4
60	S	Beat 3	Courtesy sharp added to F#4
	Piano (RH)		
61	ATB		“mp” dynamic added
	Piano		
61	A	2 & 4	Courtesy sharp and natural added, respectively
	Piano (RH)		
61	A		Extended slur to include last note in the bar
66	Piano (LH)	1	Slur added to grace note to match m. 68
70	Piano (RH)	5	Courtesy natural signs added
75	Piano	5–8	“8vb” markings are written above both staves. The “8vb” written above the RH part is assumed to be an error.
76	Piano (BH)	1	Ms. error? Both hands are notated playing the same notes.
77	Piano (RH)	1	Treble clef added
79–81	A		“Who will bring white peace” text underlay added
81	Piano		“mf” dynamic added
83	Piano (LH)		Two tied quarters on A2 replaced with a half note.
88	T		“mf” dynamic added
89	ATB		“f” dynamic added
	Piano		
89	B		Crescendo hairpin added
	Piano		
91	TB		Crescendo hairpin added
91	B		“mp” dynamic added
92	ATB		“mf” dynamic added
95	B		Slur added
96	ST	1	Courtesy natural sign added
	Piano (BH)		

Measure	Part	Rhythmic Position	Comment
96	A Piano (RH)	Beat 4	Source A has a dotted quarter followed by a quarter in the RH piano part, which is clearly incorrect. The surrounding piano part is essentially a doubling of the choral parts, so the piano part here was changed to match the soprano and alto voices. In source B, the organ part (RH) and the alto part both have an A on the final note rather than the G found in source A.
96	ATB Piano		“cresc.” added
97	S Piano (RH)	1	Courtesy sharp added to C pitches
97	T Piano (LH)	1	Courtesy natural signs added
97	Piano (RH)	4	F-natural changed to E-sharp to match the soprano voice and the piano LH part.
98	ATB Piano		“ff” dynamic added
99	B Piano		“mf” dynamic added
99	Piano		Dim. hairpin added
100	Piano (RH)	2	Natural added to G3 to match the tenor voice.
101	ATB Piano		“f” dynamic added
101–102	B		Accents added to “upon”
102	Piano (LH)	1	Extension dots added
103	A Piano (RH)	1	Courtesy sharp added
103	Piano (LH)	2	“f” dynamic added
105	ATB Piano	.	Crescendo hairpin added
106	Piano (LH)	1	Sharp added to match piano RH and soprano voice
108	S	3	Courtesy natural sign added
108	B Piano (LH)	1	Courtesy sharps added
112	T	1	Courtesy natural sign added
112	Piano (RH)	1	Courtesy natural added to E4
114–115	Piano (LH)		Ties added

Measure	Part	Rhythmic Position	Comment
118	ATB		“mp” dynamic added
122	B		“p” dynamic added
122	Piano (RH)	1	Courtesy sharp added
127	TB		“f” dynamic added
128	TB	1	Added “bring”
129	Piano	1	“f” dynamic added
135–136	A	1	Flats added to match B-flat pitches elsewhere in the bar.
136	T Piano (BH)	1	Source A has an F-natural in the tenor against E-natural in the piano. The Tenor 1 and Tenor 2 voices in this section of source A appear to follow the Viola 1 and Viola 2 parts of source B. In source B, the Viola part at this point is a G4, so this note in the piano edition has been changed from F4 to G4.
137	ST Piano	1	Courtesy sharps added
141	Piano (LH)	1	A number 8 written below D2 is interpreted to mean the note should be played an octave lower; it also could mean to double the notated pitch one octave lower.

Table 9. Soloist section comparisons for *Abraham Lincoln Walks at Midnight*

Movement	Measure	Source	Comment
Introduction	2–14	C	Written on treble clef, but “Bar. solo” is written in the margin to the left of the clef.
	2–13	B	Written on the “SopI” staff; notated in treble clef; “(Solo)” written above the staff in m. 2.
	2–13	A	Written on treble clef; no solo indications other than that the clef does not have a bracket around it, suggesting that this is a vocal solo line.
2. Until the Dawn- Stars Burn Away	1–20	B	Written on treble clef; “Solo” written above the clef at the beginning of the line.
		A	Written on treble clef; “Solo” written in the margin to the left of the clef.
2. Until the Dawn- Stars Burn Away	23d–31?	B	Vocal parts (SATB) for “A bronzed lank man! His suit of ancient black” are different from the piano score; no indication that this is to be sung by soloists. The soprano voice sings “A famous high top hat and plain worn shawl”; this same line is written on the alto line in source A; again, there is no indication that this line is to be sung by a soloist.
	27d–35?	A	The vocal line for “A bronzed lank man! His suit of ancient black” is written only on the soprano line of the choral parts and is different from source B; “solo” is written above the beginning of the vocal line. The vocal line for “A famous high top hat and plain worn shawl” is written only on the alto line of the choral parts and is the same as the soprano line in source B; “solo” is written above the beginning of the vocal line. There is no indication that the full chorus should enter at m. 35 or anywhere else.

Movement	Measure	Source	Comment
3. He Cannot Sleep	9–22	Complete orchestra score	Written on the soprano staff; notated in treble clef; “(Solo)” written above the staff at the beginning of the system where the solo line begins.
	19–43	A	Written on treble clef; no solo indications other than that the clef does not have a bracket around it, suggesting that this is a vocal solo line.
5. He Cannot Rest – Until a Spirit Dawn Shall Come		B	The music appears to be completely different from source A. No indication that any parts are to be sung by a soloist(s).
	8–23a(?)	A	Written on the tenor staff (C-clef on the 3 rd space); the bracket around the staff at the beginning of each system suggests this could be intended for the choral tenors, but the first system with the tenor line has “Solo” written above the clef for the tenor line. There is no indication where the <i>tutti</i> chorus should enter, though m. 23c would be an obvious location.

Table 10. Differences between the sources

Movement	Measure	Source	Comment
Introduction	all	A,B,C	The ‘Introduction’ section of sources A and C are both 14 bars long; Source B is 13 bars long. The primary difference in the length of the notes after bar 9. There are also some differences in pitches between the three sources.
	all	A,B,C	The text of A (“A bronzed lank man! His suit of ancient black, A high top-hat and plain worn shawl.”) is different from B and C (“A bronzed lank man! His suit of ancient black,” repeated). The text comes from the third stanza of the poem. The word “famous” is omitted from “A famous high top-hat...” in A.
Overture	24–26	A	Substantial differences
	24	B	
	48	A,C	Measure 48 of A does not exist in source B (cf mm. 29–30 of source B).
	53–68	A	Substantial differences
	36–40	B	
	71–103	A	Substantial differences
	43–58	B	
	104–123	A	Substantial differences
	59–90	B	
	140	A	Measure 140 of A is held for two bars in B.
	107–108	B	

Movement	Measure	Source	Comment
1. It Is Portentous	2	A,B	Differences of pitch and rhythm
	5	A,B	D# in A vs. D-natural in B
	6–7	A,B	Different
	9	A,B	Final bass note is different
	10	A,B	Pitch differences
	12	A,B	Pitch differences in alto and tenor on ‘rest’
	13–16	A,B	Pitch differences
	18–19	A	Differences
	18	B	
	21	B	The poem text is “or in shadowed”; Price wrote “or the shadowed.” Source A uses the correct text (m. 22).
	24	A	Pitch and rhythm differences
	23	B	
	25	A	Soprano rhythm differences; bass part is different.
	24	B	
	31–36	A	Substantial differences
	30–32	B	
2. Until the Dawn-Stars Burn Away	7–27	A	Substantial differences
	7–23	B	
	28–35	A	Substantial differences
	24–31	B	
	43–44	A	Text underlay differences
	39–40	B	
	50–51	A	Text underlay differences
	46–47	B	
3. He Cannot Sleep	All	A,B	Source A is in 3/4 meter; Source B is in 6/8 meter.
	1–28	A	The music is largely similar, though written in different meters.
	1–13	B	
	29–end	A	Substantial differences
	14–end	B	

Movement	Measure	Source	Comment
4. His Head Is Bowed		A,B	Source A has a 7-bar introduction that does not exist in Source B.
	8–23	A	Many differences
	1–15	B	
	24–30	A	Many differences
	16–22	B	
	37–41	A	Differences, particularly in the accompaniment
	29–33	B	
	43	A	Soprano and alto parts are different
	35	B	
	44	A	Soprano part is different
	36	B	
	45–end	A	Substantial differences
	37–end	B	
5. He Cannot Rest	All	A,B	Almost entirely different

Movement	Measure	Source	Comment
6. Who Will Bring White Peace? ¹	11–13	A,B	Text underlay is different (text of the piano score matches the poem text more accurately).
	17–33	A	Measure 8 of source B is omitted from source A.
	18–32	B	Measures 13–14 of source B is different from mm. 12–15 of source A.
	35, 37	A	Rhythm differences in the alto voice
	34, 36	B	
	54	A	Text underlay in soprano part is different
	55	B	
	70–76	A	Source B does not contain the equivalent of mm. 55–56 or mm. 58–59 of source A.
	69–71	B	
	77–81	A	A number of differences
	72–76	B	
	92–93	A	Differences in the bass voice
	87–88	B	
	96	A	In source B, the final note of the alto part and the equivalent location of the RH organ part are both A natural. In source A, the final note of the alto part is a G; the piano part contains obvious errors.
	91	B	
	100–101	A	Differences in the alto and tenor voices
	95–96	B	
	102–103	A	Repeated material in source B is not repeated in source A.
	97–100	B	
	107–end	A	Substantial differences
	104–end	B	

¹ Measure numbers for movement six are not included in Source A. In Source B, Price provides measure numbers, but at the “Tempo moderato” section (m. 18), Price re-starts the measure numbers at number 1. The numbers provided in this table assume that the measure numbers are continuous through the entire sixth movement.