The Oak

for Orchestra

by

Florence Price

Edited by Ronald Krentzman
Women's Philharmonic Advocacy – www.wophil.org

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for Orchestra

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WPA was founded in 2008 to work for equity for women composers and

celebrate the legacy of The Women's Philharmonic (1980-2004)

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Instrumentation

3 Flutes
Piccolo
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet in Bb
2 Bassoons

4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba

Timpani

3 Percussion:
Glockenspiel (optional), Tubular Bells, Celesta, Snare Drum,
Tambourine, Cymbals, Bass Drum

Harp

Strings

Duration ca. 13 minutes

Program Notes

Florence Beatrice Smith Price (1888-1953) was born in Little Rock, Arkansas. After receiving her early music training from her mother, she attended the New England Conservatory of Music in Boston. She graduated in 1906 with a soloist's diploma in organ and a teacher's diploma in piano. It was at the Conservatory that Florence Beatrice discovered her love of composing. There, she was selected by the eminent composer George Whitefield Chadwick to study with him in his private studio. After graduation, Price returned to the south to teach music at Shorter College in Little Rock (1907-10) and at Clark University in Atlanta (1910-12) where she was head of the department. In 1912 Florence moved back to her hometown where she married Thomas Price, a very successful lawyer. The Price family (she had two children) moved to Chicago in 1927 where Florence Price established herself as a concert pianist, organist, teacher and composer of about 300 compositions. Price's art songs and spiritual arrangements, for which she was once best known, have been sung by such renowned singers as Marian Anderson, Todd Duncan, and Leontyne Price. In addition to the Chicago Symphony Orchestra, Price's instrumental music was performed by the Michigan WPA Symphony, the Chicago Woman's Symphony, and professional chamber ensembles. Price died in Chicago in 1953. A pioneer among women, Florence B. Price was the first African American woman composer to earn national recognition, and she was much celebrated for her achievements in her time. With the resurgence of interest in her music, she is taking her place among those important composers of the 1930s and 1940s who helped define America's voice in music.

Price's music reflects the romantic nationalist style of the period and the influence of her cultural heritage. As a composer she transformed common musical forms while articulating a unique American artistic self. We know little about the origins and performance history of The Oak and Mississippi River. Price's papers, donated to the University of Arkansas Special Collections by her daughter, contain scores and parts to a number of her works, but do not include The Oak. The score was discovered in the Sibley Music Library of the Eastman School of Music. It is not dated, nor does it show evidence of having been performed. Approximately 12 minutes in length, The Oak cannot be considered a symphonic poem in the traditional sense. It does not express impressions or adventures of the soul, nor does it attempt to describe events. It does, however, contain expressive and emotional musical passages, beginning with a rather morose introduction, whose theme reappears throughout the work. While many of the melodies within The Oak may seem familiar, the music is entirely original. As with Price's Symphony No.3, the work often recalls traditional African American songs.

Critical notes

Instrument	Bars	Comment
Cymbal	(all)	Price was not specific about whether she wanted suspended or crash cymbals. It seems both are needed.
Horn 2	26	added slur
Horn 1	40	wrong notes in ms
Oboe 1	51	added slur to both oboes
Flute 2	52	moved from Flute 3 for consistancy
Celesta	61	changed octave to match Glockenspiel (note:Celesta is included with percussion instruments since there are so few notes)
Clarinet 1	72	this note missing in ms.
Bassoon 2	77–78	added tie (also Horns and Basses)
Violin 1	83	assumed FP wanted tremolando here rather than sixteenths
Violin 1	91	see note for m.83
Violoncello	100	last note is f natural in bassoons and trombones. Assumed f sharp was an error.
Violoncello	107–108	added tie to match brass (also Bass)
Viola	129–130	added tie
Cymbal	145	FP indicated Triangle here, but there are no notes
Double Bass	153	ms has eighth note here
Trumpet 3	160	altered tie to match other brass
Trombone 2	164	this note missing in ms
Horn 3	166–167	added tie
Flute 1	168	extended slur one measure
Trumpet 3	173–174	note missing in ms.
Violin 1	176	added slurs to match winds
Trombone 3	182–183	added tie (also Basses)
Bass Clarinet	199	assumed f-sharp in ms was an error
Viola	202	beat 4: assumed f in ms. was an error
Trumpet 2	210	this part given to tpt.3 in MS
Flute 1	212	added slur (also Fl.2)
Violin 1	213–214	added tie and slur as in mm. 221-222
Viola	213–214	added tie (Cello also)
Viola	221	added slur
Violoncello	221–222	added tie (also bass)
Violoncello	225–226	added tie to Cello II
Trombone 2	225	beat 3: note missing in ms
Flute 1	227	Perhaps FP meant 8va rather than espr. here?
Flute 1	227–228	added tie
Flute 2	227	switched flutes 2 and 3 here for voicing continuity
Harp	233	changed rhythm of grace notes from eighths to sixteenths
Flute 2	234	beat 3 and 4: assumed b's were b-flats (see next measure and violas)
Violin 1	237	added slurs (also Vln 2 and Viola)
Piccolo	238	changed last note to A flat to match Violas and Clarinet
Flute 1	239	fixed rhythmic error in ms.
Flute 1	240	assumed FP wanted eighth-note triplets
Viola	240	assumed e natural in ms. was an error
Trombone 1	245–246	added tie
Trombone 3	245–246	added tie
Viola	249	Should lower string tremolo rhythmically match the Violins?
Flute 1	251–252	added cresc. to all instruments
Violin 1	253	added articulation to match winds (also Vln. II)
Timpani	253	added dynamic to all perc.
Trombone 1	258	beat 3: assumed notes should be E-flat, D-flat as in Violas
English Horn	259	wrong notes in ms. (or was this a Bass Clarinet part written on the wrong staff?)
Bass Drum	259	assumed Bass Drum should mirror Timpani and low brass
English Horn	265	added dynamics
Flute 1	266	added dynamics to all flutes
Bass Clarinet	266	added dynamic
Bass Clarinet	267–268	added tie
Horn 1	267	assumed note should be f-natural to match trombone 1
Violin 1	271	assumed "a tempo" should be places a measure earlier than ms
Violin 1	275	added slurs to match winds
Clarinet 2	275	put last note down one octave
Bass Drum	282	added dynamic
Piccolo	283–284	all winds: added tied note like Tpt.3
Flute 1	301–303	trill like Piccolo?
Trombone 1	303–306	added tie (all Trb. and Tuba)
Double Bass	309–316	added tremolo through m.316
Flute 1	319	assumed Flutes should be octave higher (beginning of Ending B as well)
Viola	332	ms has pizz. here (!)

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FLORENCE PRICE

Andante

poco rit.

Piccolo

Flute 1 2 3

Oboe 1 2

English Horn

Clarinet in B♭ 1 2

Bass Clarinet

Bassoon 1 2

Horn in F 1 2 3 4

Trumpet in B♭ 1 2 3

Trombone 1 2

Trombone 3 Tuba

Timpani

Andante

poco rit.

Violin I

Violin II

Viola div.

Violoncello

Double Bass

mp *mf* *mp sub.* div.

1 2 3 4 5 6 7 8 9 10 11 12

1 a tempo — *accel* — *rit* — a tempo

1 a tempo — *accel* — *rit* — a tempo

1 2 Hn in F 3 4

mp cresc. — *mf* — *cresc.*

Vln I — Vln II — Vla div. — Vlc. — D. B.

mp — *cre - scen - do* — *mf* — *cresc.*

unis. — div.

13 14 15 16 17 18 19 20 21 22 23 24 25

rit. 2 a tempo

Fl. 1 2 3 — Ob. 1 2 — Eng. Hn — Cl. in B♭ 1 2 — Hn in F 1 2 3 4

1. *p* — *f* — *pp*

Vln I — Vln II — Vla — Vlc. — D. B.

div. — (div.) — unis.

26 27 28 29 30 31 32 33 34 35

3

1 2 Fl.
3
Ob. 1 2
Eng. Hn
Cl. in B♭ 1 2
B. Cl.
Bsn 1 2
1 2 Hn in F
3 4
Tpt in B♭ 1 2 3
Tbn. 1 2
Tbn. 3 Tba
Timp.
Cym.
Sn. Dr.
B. Dr.

3

Vln I
Vln II
Vla div.
Vlc.
D. B.

36 37 38 39 40 41 42 43

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

Picc.

1 2 Fl.

3

1 2 Ob.

Eng. Hn

1 2 Cl. in B♭

B. Cl.

1 2 Bsn

1 2 Hn in F

3 4

1 2 Tpt in B♭

3

1 2 Tbn.

Tbn. 3 Tba

Timp.

Cym.

Tamb.

Sn. Dr.

B. Dr.

Cel.

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

Vln I

Vln II

Vla

Vlc.

44 **45** **46** **47** **48** **49** **50** **51** **52** **53**

a tempo *rit*..... 4 a tempo poco meno mosso

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn
Cl. in B♭ 1 2
Bsn 1 2
Hn in F 1 2 3 4
Tpt in B♭ 1 2 3
Tbn. 1 2
Tbn. 3 Tba
Timp.
Glock.
Tub. Bells
Cel.
Vln I
Vln II
Vla
Vlc.

54 55 56 57 58 59 60 61 62 63 64 65

The manuscript states that this note may be played by either the Glockenspiel or the Celesta.

poco rit ..... 5 **Tempo moderato**

Picc.

1
2
Fl.
3

Ob. 1
2

Eng. Hn

Cl. in B♭ 1
2

Bsn 1
2

1
2
Hn in F
3
4

1
2
Tpt in B♭
3

Tbn. 1
2

Tbn. 3
Tba

Timp.

Sn. Dr.

poco rit ..... 5 **Tempo moderato**

Vln I

Vln II

Vla

Vlc.

D. B.

66 67 68 69 70 71 72 73 74 75 76