

Florence B.

**PRICEARY**

**Abraham Lincoln Walks at Midnight**

**COMPLIMENTARY  
PERUSAL COPY**

## **Abraham Lincoln Walks at Midnight**

Vachel Lindsay

(*Springfield, Illinois*)

It is portentous, and a thing of state  
That here at midnight, in our little town  
A mourning figure walks, and will not rest,  
Near the old court-house pacing up and down.

Or by his homestead, or in shadowed yards  
He lingers where his children used to play,  
Or through the market, on the well-worn stones  
He stalks until the dawn-stars burn away.

A bronzed, lank man! His suit of ancient black,  
A famous high top-hat and plain worn shawl  
Make him the quaint great figure that men love,  
The prairie-lawyer, master of us all.

He cannot sleep upon his hillside now.  
He is among us:—as in times before!  
And we who toss and lie awake for long  
Breathe deep, and start, to see him pass the door.

His head is bowed. He thinks on men and kings.  
Yea, when the sick world cries, how can he sleep?  
Too many peasants fight, they know not why,  
Too many homesteads in black terror weep.

The sins of all the war-lords burn his heart.  
He sees the dreadnaughts scouring every main.  
He carries on his shawl-wrapped shoulders now  
The bitterness, the folly and the pain.

He cannot rest until a spirit-dawn  
Shall come;—the shining hope of Europe free;  
The league of sober folk, the Workers' Earth,  
Bringing long peace to Cornland, Alp and Sea.

It breaks his heart that kings must murder still,  
That all his hours of travail here for men  
Seem yet in vain. And who will bring white peace  
That he may sleep upon his hill again?

The Florence Price archive at the University of Arkansas includes two complete manuscripts of *Abraham Lincoln Walks at Midnight*. 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.

The present edition of the piano-accompanied version 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. This edition presents the first known modern edition of the piano-accompanied version of this work.

# Abraham Lincoln Walks at Midnight

Vachel Lindsay

Florence B. Price (1887-1953)  
Edited by Michael Driscoll

## Introduction

Moderato  $\text{♩} = 92$

(solo) *mf*

Piano

A bronzed, lank man! His suit of an - cien

6

*cresc.* *f*

black, A high top - hat and

*cresc.* *mf*

*dim.* *poco rit.* *mf*

plain worn shawl.

*poco rit.* *mf*

*dim.*

**Overture**15      **Allegro moderato**  $\text{♩} = 120$ 

The image shows a page of sheet music for a piano piece, specifically an Overture. The music is in common time (indicated by '4') and consists of two staves: a treble staff and a bass staff. The key signature changes from one sharp (F#) to two sharps (G#) and then to one sharp (A#). Measure 15 starts with a dynamic 'f' (fortissimo). Measures 16-18 show a series of eighth-note chords in the bass staff, with measure 18 ending with a fermata over the last note. Measures 19-21 continue with eighth-note chords, with measure 21 ending with a fermata. Measures 22-24 show more eighth-note chords, with measure 24 ending with a fermata. Measures 25-27 show eighth-note chords, with measure 27 ending with a fermata. Measure 28 begins with a dynamic 'mf' (mezzo-forte) and a bass clef change to a bass clef. Measures 29-30 show eighth-note chords. A 'cresc.' (crescendo) dynamic is indicated above the staff in measure 28.

**COMPLEX COPY**

**REFUSED**



Sheet music for orchestra and piano, page 10, measures 53-71. The music is in 2/4 time with various key signatures (G major, A major, B minor, C major). Measure 53: Treble clef, G major, dynamic *dim.*; Bass clef, A major, dynamic *f*. Measure 54: Bass clef, B minor, dynamic *ff*, instruction *8vb*. Measure 55: Treble clef, C major, dynamic *p*. Measure 56: Bass clef, C major, dynamic *p*. Measure 57: Treble clef, G major, dynamic *p*. Measure 58: Bass clef, A major, dynamic *ff*. Measure 59: Treble clef, B minor, dynamic *p*. Measure 60: Bass clef, C major, dynamic *p*. Measure 61: Treble clef, G major, dynamic *p*. Measure 62: Bass clef, A major, dynamic *mf*. Measure 63: Treble clef, B minor, dynamic *p*. Measure 64: Bass clef, C major, dynamic *p*. Measure 65: Treble clef, G major, dynamic *p*. Measure 66: Bass clef, A major, dynamic *p*, instruction *poco rit.*. Measure 67: Treble clef, B minor, dynamic *p*. Measure 68: Bass clef, C major, dynamic *p*. Measure 69: Treble clef, G major, dynamic *p*. Measure 70: Bass clef, A major, dynamic *p*. Measure 71: Treble clef, B minor, dynamic *p*, instruction *poco meno mosso*, dynamic *mp*, bass clef, C major.

A page of musical notation for two voices (treble and bass) on five-line staves. The music consists of six systems, numbered 77 through 104. The notation includes various dynamics such as *dim.*, *p*, *mf*, *poco rit.*, *a tempo poco cresc.*, and *p*. The key signature changes frequently, including sections with no sharps or flats, and sections with multiple sharps and flats. The time signature also varies, including measures in common time and measures in 4/4. Large, bold, black text is overlaid across the page. The words "COPYRIGHT" and "REPUSTKA" are written diagonally from bottom-left to top-right. The word "COMPLIMENT" is written vertically along the left edge. The entire page is covered by these large, semi-transparent black characters.

Sheet music for piano, featuring five staves of musical notation. The music includes various dynamics like *mp*, *cresc.*, *mf cresc.*, *f*, *dim.*, and *rit.*. The tempo changes include *Tempo I<sup>mo</sup>* and *Tempo II<sup>mo</sup>*. The key signature changes throughout the piece. Large, bold, black text "COMPLEX PERUSI" is overlaid diagonally across the music.

110

117

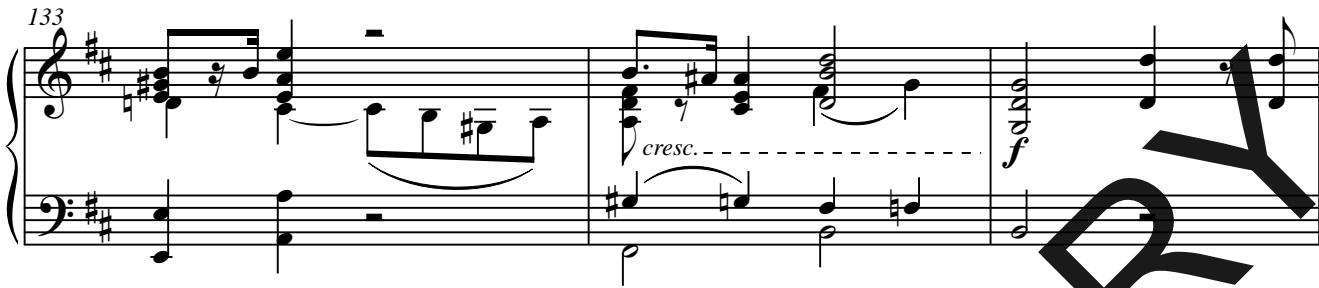
124 **Tempo I<sup>mo</sup>**

127

130

COMPLEX PERUSI COPY

COMPLIANCE COPY  
DEPUSA



# 1. It Is Portentous

**COMPLIMENT COPY**

**DEFENSE**

**Adagio**

**c**

**f**

It is por-ten - tous, and a thing of state,

**Adagio**

**c**

**f**

It is por-ten - tous, and a thing of state

**a tempo**

**f**

It is por-ten - tous, and a thing of state That here at mid - night, in our

**f**

It is por-ten - tous, and a thing of state That here at mid - night, in our

**mp**

it is por-ten - tous, and a thing of state That here at mid - night, in our

**mp**

it is por-ten - tous, and a thing of state That here at mid - night, in our

**a tempo**

**c**

**rit.**

C

The image shows a musical score for "Dance of the Peppermill". It consists of three staves of music, each with a key signature of one sharp (F#) and a common time signature. The first staff begins with a dynamic of *mp*. The lyrics "Near the old court-house" are repeated three times across the staves. Large, bold, black letters spell out "DANCE OF THE PEPPERMILL" diagonally across the music. The letters are partially transparent, allowing the musical notes and lyrics to be seen through them.



23

yards He ling-ers where his chil-dren used to play, Or through the mar - ket,  
yards He ling-ers where his chil-dren used to play, Or through the mar - ket,  
8 yards He ling-ers where his chil-dren used to play, Or through the mar - ket he stalks,

dim. *mp*

yards He ling-ers where his chil-dren used to play, He ling - ers,

dim. *mp*

26

on the well-worn stones He stalks *mf*  
on the well-worn stones He *mf*

on the well-worn stones He stalks *mf*  
on the well-worn stones He *mf*

on the well-worn stones He *mf*

on the well-worn stones He

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COMPLIMENTARY  
PERIODS

29

*f*

un - til the dawn - stars burn a - way.

*f*

stalks un - til the dawn - stars burn a - way.

*f*

8 un - til the dawn - stars burn a - way.

*f*

stalks un - til the dawn - stars burn a - way.

*f*

burn a - way.

*mf*

32

*mf*

*mf*

## 2. Until the Dawn-Stars Burn Away

**Andante con moto**

solo *mf*

He stalks \_\_\_\_\_ un - til the dawn - stars burn a - way, un - til the dawn - stars

cresc. - - -

burn a - way un - til the dawn - stars burn a -

*f*

5

*mf*

way, the stalks \_\_\_\_\_ un - til the dawn - stars

*mf*

8 8 8 8

The score consists of six staves of music for voice and piano. The vocal line starts with a solo dynamic (*mf*) and includes lyrics like 'He stalks \_\_\_\_\_ un - til the dawn - stars burn a - way, un - til the dawn - stars'. The piano accompaniment features chords and bass notes. Large, semi-transparent black text 'COMPLIMENT COPY' and 'DEPUSA' are overlaid across the score.



solo *mf*

A bronzed lank man! His suit of an - cient black,

solo *f*

**COMPLIMENTARY COPY**

8

*mf*

32 fa - mous high top - hat and plain worn shawl, — A (tutti)

(tutti)

(tutti)

(tutti)

**PERUSA!**

8

**COMPLIMENTARY COPY**

36

fa - mous high top - hat and plain worn  
fa - mous high top - hat and plain worn  
fa - mous hat and plain worn  
fa - mous high top - hat and plain worn

41

rit. *mp* (a tempo)  
shawl, a hat and shawl  
*rit.* (a tempo) *mp*

47

rit.

*a tempo*

Make him the quaint great figure that men  
Make him the quaint great figure that men love, that men  
Make him the quaint great figure that men  
Make him the quaint great figure that men

rit.

*a tempo*

love, The mas-ter of us all.  
love, The prai-rie law-yer, mas-ter of us all.  
love, The prai-rie law-yer, mas-ter of us all.  
love, The mas-ter of us all.

COMPLIMENTARY COPY

COMPLIMENTARY COPY

REFUSAL

### 3. He Cannot Sleep

Adagio

(solo)

The image shows a page of sheet music for a solo instrument, likely piano, in 3/4 time. The music is labeled "Adagio (solo)". The page number 20 is at the top left, and the section title 3. He Cannot Sleep is at the top center. The music consists of five staves of musical notation. A large, semi-transparent watermark or overlay text reads "COMPLIMENTARY COPY PER USA" diagonally across the page. The first staff starts with a rest, followed by eighth-note chords. The second staff begins with a dynamic "mp". The third staff includes a crescendo dynamic. The fourth staff has a dynamic "cresc.". The fifth staff ends with a dynamic "dim.". Measure numbers 1, 5, 9, and 13 are visible on the left side of the staves.

**COMPLIMENT COPY**

**REFUSAL**

17      *poco rit.*      *a tempo*      *mp*

He can-not sleep      up - on the hill - side

22      *cresc.*      *f*

now.      He is a - mong us, as in times be - fore!

and we who toss      and lie a - wake for long.

**COMPLIMENT OF COMPUSION**

31

Breathe deep, breathe deep,

cresc. ff

f

8vb

35

poco rit. a tempo

deep, deep, and start, to see him pass the door,

poco rit. a tempo

(8vb)

dim.

p

poco meno mosso

rit.

to see him pass the door.

rit.

mp

dim. p

dim. p

#### 4. His Head Is Bowed

Andante

His head is bowed,  
his head is  
His head is bowed,  
his head is  
His head is bowed,  
his head is  
His head is bowed,

13

bowed. He thinks on men and kings.

bowed. He thinks on men and kings.

8 bowed. He thinks on men and kings.

bowed. He thinks on men and kings.

8

**AMERICAN COPY**

18 *f*

Yea, when the sick world cries, How can he sleep?

Yea, when the sick world cries, How can he sleep?

8 Yea, when the sick world cries, How can he sleep?

Yea, when the sick world cries, How can he sleep?

**PERUSA**

**COMPLIMENTARY COPY**

21      **poco meno mosso**      **Allegretto**

*mp*

How can he sleep?

*mp*

How can he sleep?      Too man - y peas

*mp*

How can he sleep?

*mp*

How can he sleep?

**poco meno mosso**      **Allegretto**

*p*      *mf*

Too man - y peas - ants fight,      too man - y,      too man - y peas-ants

fight,      too man - y,      too man - y,      too man - y peas-ants

8      Too man - y peas - ants fight,      too man - y,      too man - y,      too man - y peas-ants

Too man - y,      too man - y,      too man - y,      too man - y peas-ants

**DEALER**

28

fight, too man - y fight, too man - y fight, too man - y fight, they know not  
 fight, too man - y fight, too man - y fight, too man - y fight, they know not  
 8 fight, too man - y fight, too man - y fight, too man - y fight, they know not  
 fight, too man - y fight, too man - y fight, too man - y fight, they know not



30

why, they know not why. Too man - y home-steads in  
 why, they know not why. Too man - y home-steads in  
 8 why, they know not why. Too man - y home-steads in  
 why, they know not why. Too man - y home-steads in



**COMPLIMENTARY**

**REPURCHASE**

33

black ter - ror weep, in black ter - ror  
 black ter - ror weep, in black ter - ror  
 8 black ter - ror weep, in black ter - ror  
 black ter - ror weep, in black ter - ror

mp

35

weep. The sins of all the war - lords  
 weep. cresc.  
 8 weep. cresc.  
 weep. cresc.

p

cresc.

cresc.

cresc.



*ev' - ry main, scour-ing ev' - ry main. He car - ries on his  
 ev' - ry main, scour-ing ev' - ry main. He car - ries on his  
 8 ev' - ry main, scour-ing ev' - ry main. He car - ries on his*

*ev' - ry main, scour-ing ev' - ry main. He car - ries on his*

*shawl - wrapped shoul - ders now the bit - ter-ness, the  
 shawl - wrapped shoul - ders now the bit - ter-ness, the  
 8 shawl wrapped shoul - ders now the bit - ter-ness, the  
 shoul - ders bit - ter-ness, the*

*f*

**COMPLIMENTARY**

**REFUSAL**

47

fol - ly and the pain,— and the pain,  
fol - ly and the pain,— and the pain,  
8 fol - ly and the pain,— and the pain,  
fol - ly and the pain,— and the pain,

49

pain, ff He  
pain, ff He  
8 pain, ff He  
pain, ff He

COMPLIMENTARY

COPY

PERUSA

51

car - ries on his shoul - ders the bit - ter-ness, the fol - ly and the pain, and the

car - ries on his shoul - ders the bit - ter-ness, the fol - ly and the pain, and the

8 car - ries on his shoul - ders the bit - ter-ness, the fol - ly and the pain, and the

car - ries on his shoul - ders the bit - ter-ness, the fol - ly and the pain, and the

rit.

53 *a tempo*

pain.

pain.

8 pain.

pain.

*a tempo*

*s'va-*

COMPLIMENTO

REFUSAL

## 5. He Cannot Rest Until a Spirit Dawn Shall Come

**Adagio**

**Adagio**

**solo**

**8**

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

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

**He can - not rest un - til a spi - rit**

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

**(ssa chorus)** **mp** **a tempo**

**molto cresc.**

**rit.** **cresc.** **dim.** **mp**

**8 dawn shall come,**

**11**

**COMPLIMENTARY COPY**

15

dawn shall come.

*mp*

He

poco rit.

*mf*

He

20 (a tempo)

(tutti)

He

(tutti)

He

(tutti)

He

can not rest un - til a spir - it dawn shall come, He

(tutti)

He

(a tempo)

*mp*

He

COMPLIMENTARY

PERSAL



*mf*

31

come, \_\_\_\_\_ come; \_\_\_\_\_  
come, \_\_\_\_\_ the dawn shall come; shall  
dim. til the dawn shall come, the dawn shall come, shall  
dawn shall

*poco rit.*

*mf*

35

— the shining hope of Europe free, the shin-ing hope of Eu-rope free;  
come, the shin-ing hope of Eu-rope free, f  
*mp* of Eu-rope  
*mp* come; the shin-ing hope of Eu-rope free, the shin-ing hope of Eu-rope free;  
*mp* f  
the shin-ing hope of Eu-rope  
*mp* come; the shin-ing hope of Eu-rope free, f  
*mp* f

39

The league of so - ber folk, the Work-ers' Earth,

free; The league of so - ber folk, the Work-ers' Earth,

8 The league of so - ber folk, the Work-ers' Earth,

free; the Work-ers' Earth,

rit.

43 **Tempo Moderato**

Bring-ing the long peace bring - ing the long peace

Bring - ing, bring - ing the long peace

8 Bring - ing, bring - ing the long peace

9 Bring - ing, bring - ing the long peace

Tempo Moderato

**COMPLIMENTO**

45 *ff*

to \_\_\_\_\_ Corn - land, to Corn - land, Alp and *dim.*

*ff* to \_\_\_\_\_ Corn - land, Corn - land, Alp and *dim.*

*ff* to \_\_\_\_\_ Corn - land, Corn - land, Alp and *dim.*

8 to \_\_\_\_\_ Corn - land, Corn - land, Alp and *dim.*

*ff*

to Corn - land, Corn - land, Alp and *dim.*

49 *mp*

sea; peace, peace.

*mp*

sea; peace, peace.

*p*

sea; peace, peace.

*p*

sea; peace, peace.

*mp*

sea; peace, peace.

## 6. Who Will Bring White Peace?

**Andante**

It breaks his heart, It breaks his heart, It breaks his heart  
 that kings must mur - der still, mur - der, mur - der,  
 It breaks his heart that kings must mur - der still, mur - der,  
 It breaks his heart that kings must mur - der still, mur - der,  
 that kings must mur - der still, mur - der,

**Andante**

6

It breaks his heart that kings must mur - der still, mur - der,  
 It breaks his heart that kings must mur - der still, mur - der,  
 It breaks his heart that kings must mur - der still, mur - der,  
 that kings must mur - der still, mur - der,

**PERMISSION COPY**

10

*mp*

rit.

*a tempo* *cresc.* - - -

mur - der, That all his hours, his hours of  
*mp*  
 mur - der, That all his hours, his hours of  
*mp*  
 mur - der, That all his hours, his hours of  
*mp*  
 mur - der, That all his hours, his hours of

*rit.*

*a tempo* *cresc.* - - -

COPY

14

tra-vail here for men Seem yet in vain.  
 tra-vail here for men Seem yet in vain.  
*rit.*  
 tra-vail here for men Seem yet in vain.  
 tra-vail here for men Seem yet in vain.

COPY

COPY

COPY

COPY

Tempo moderato

Tempo moderato

6

8vb-

**COMPLIMENTARY**

**PERUSA**

The image shows a page of musical notation with large, bold, black text overlaid. The text reads "COMPLIMENTARY" and "PERUSA". The music consists of four staves of four-measure sections in common time, key signature of one sharp. The first two staves have a treble clef, and the last two staves have a bass clef. Dynamic markings include "f", "mf", and "sfz". Measure 6 starts with a bass clef and a 6/8 time signature.

17

*mf*

And who will bring white peace — That he may sleep up on his hill a -

*mf*

8

22

who will bring white peace — That he may sleep up - on his hill a -

gain, up - on his hill That he may sleep up - on his hill a -

**COMPLIMENT COPY**

**PERMISSION COPY**

26

gain, a - gain up - on his hill, up - on his hill a - gain, a -  
gain up - on his hill, up - on his hill a - gain, That he may  
*mf*  
And who will bring white peace That

30

gain, - gain up - on his hill, he may sleep a - sleep up - on his hill, up - on his hill, he may sleep up - on his hill, who will  
*mp*

33

gain up - on his hill,  
up - on his hill, up - on his hill,  
That he may  
And who will bring white  
bring white peace up - on his  
8

36

And who will bring, who will bring  
sleep up - on his hill a - gain, a -  
8 peace That he may sleep up - on his hill, a -  
hill a - gain, a - gain, a - gain, up - on his hill a -

39

*mf*      *cresc.* white peace? Who will bring white  
*mf*      *cresc.* gain, he may sleep up - on his hill a gain,  
*mf*      *cresc.* he may sleep, he may sleep a  
*mf*      *cresc.* gain, a - gain, That he may  
*mf*      *cresc.*

42

*dim.* peace hat he may sleep up -  
*dim.* who will bring white peace  
*dim.* gain, a - gain that he may bring white peace  
*dim.* sleep up - on his hill a -



45

cresc.

*mf*

on his hill a - gain?

cresc.

*mf*

white peace a - gain?

cresc.

*mf*

white peace a - gain?

cresc.

*mf*

gain, a - gain?

48

cresc.

51

cresc.

p

56

*8vb*

*8vb*

**COMPLIMENT COPY**

**CONFUSAL**

**DEFUSAL**

**60** **poco meno mosso**

Who will bring — white

Who will bring — white

**poco meno mosso**  
*cantabile*

peace?

peace? And who will bring white peace — That he may sleep up -

**64**

**mf**

And who will bring white

**mf**

And who will bring white

**mf**

And who will bring white

68

8

71

**COMPLIMENTARY**

**DEFERRED**

74

who will bring white peace?  
may sleep up - on his a -  
bring peace? Who will bring white peace?  
And bring peace?

77

Who will bring peace? Who will bring, who will  
gain, who will  
he may sleep up - on his hill a - gain, who will  
will bring  
cresc.

C  
O  
M  
P  
L  
I  
M  
E  
N  
T  
A  
R  
Y

R  
E  
P  
U  
B  
L  
I  
C

80

bring white peace That he may

bring white peace That he may

bring white peace That he may

white peace That he may

83 rit. a tempo f > sleep He may sleep up - on his

sleep He may sleep up - on his

sleep He may sleep up - on his

sleep up - on his hill, up - on his

rit. a tempo f

**COMPLIMENTARY**

86

hill, Who will bring, who will bring peace, who will  
hill, peace, who will bring peace, who will  
hill, peace, who will bring peace, who will  
hill, who will bring white peace, who will bring peace, who will

89

bring white peace a - gain, peace,  
bring white peace a - gain, peace,  
bring white peace a - gain, peace,  
bring white peace a - gain, peace,

92

peace a - gain,  
peace a - gain,

97

peace,  
peace,  
peace,  
peace,  
peace,  
peace,  
peace,  
peace,



111

— who will bring white peace That

— who will bring white peace That

8 bring, who will bring white peace That

bring, who will bring white peace That

115

he may sleep up on this hill a - gain,

he may sleep up - on hill a - gain,

8 he may sleep up on his hill a - gain,

he may sleep up - on his hill a - gain,

8

COMPLIMENTARY  
PERUSA COPY

A musical score page featuring five staves of music. The key signature is A major (two sharps). The tempo is 119 BPM. The first four staves each begin with a single note followed by a measure of three eighth notes. The fifth staff begins with a single note followed by a measure of six eighth notes. Each staff has a vocal line below it with the lyrics "a - gain?". The large text "COMPLIMENTARY PERUSA COPY" is written diagonally across the page, partially obscuring the music. The text is in a bold, black, sans-serif font.