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This anthology is dedicated in loving memory to my mother, Beatrice Claudia Chapman Terry

Foreword

Covering the span from mid-to late 20th Century, this series is designed to include music representing African-American men and women who wrote for the organ during this period. The music may be utilized either in recital or for the church service. Contrary to popular belief, the classical music of African-Americans not only includes works that are based on the Negro spiritual, but also include compositions based on or influenced by a variety of sources. Among these are plainchant, African-tribal tunes, general Protestant hymnody, German chorales, original composer themes, music from the Jewish liturgical tradition, as well as Civil Rights themes. One will find many of these categories represented herein.

The works represent a variety of composition forms that include, but are not limited to ternary form, sonata-allegro, rondo, theme and variation, and free form. Yet, because of historical stereotyping of African-Americans in society and the consequential lack of interest by music publishers, performers, and the public, much of this music has for a long time remained only in manuscript form. Since the advent of the Black Nationalist movement of the 1960's and 1970's, which resulted in greater emphasis being placed on the importance of black contributions to art, music, and literature, a few efforts have been made to address this problem. The genesis of these volumes constitutes one such effort.

As for the composers in the series, several are alumni of prominent musical institutions both in the U.S. and abroad. Moreover, several were recipients of prestigious composition awards. As for the series itself, its purpose is to draw attention to organ music produced by a sorely neglected, but substantive school of American composers whose recognition is long overdue. The music speaks for itself.

Mickey Thomas Terry, Ph.D.
Editor

Selected Bibliography

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Chorale Prelude on
Liebster Jesu, wir sind hier

George Walker
Tune by Johann R. Ahle, 1625-73

Lentamente

p } *cantabile* *rit.*

a tempo

rit.

This piece is No. 2 from *Three Pieces for Organ*.
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Entering the Silence

Ruth Norman

Slowly, but with motion

The musical score is written for piano and consists of three systems. The first system is in 7/4 time and features a Bourdon 32' and 16'. The second system is in 5/4 time and features a Bourdon 32' and 16'. The third system is in 10/4 time and features a Bourdon 32' and 16'. The score includes various musical notations such as notes, rests, and dynamic markings (mp, p).

Bourdon 32'

32' 16'

4

7

mp

mp

mp

p

p

p

32' 16'

32' 16'

32' 16'

10/4

10/4

10/4

For T. Lance Nicolls

Partita on Detroit

Gt: Principal Chorus without 16'
Ped: Principal 8', 4', Mixture, Reed 8', 4'

David Hurd, 1984
Tune from *The Sacred Harp*, Philadelphia, 1844

Hymn-Boldly

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two systems of three staves each. The first system includes a guitar part (Gt.) in the upper staff, a piano accompaniment in the middle staff, and a melody line in the lower staff. The second system continues the piano accompaniment and melody. The guitar part is marked with a brace and the label 'Gt.'.

Prelude in E Minor

Gt: Full, Sw. to Gt., Ch. to Gt.
Ch: Quiet Reed 8'
Sw: Strings 8', 4'
Ped: Quiet 16', 8'

Mark Fax

Moderato

Sw. } *p*

cresc.

mf *dim.* *p* Ch.

Reverie
(for Celestes)
from Suite Sebastienne

Man: Strings and Celestes 8', 4'
Ped: Soft 16', Man. to Ped.

Thomas H. Kerr

Lento sostenuto e sognando (♩ = 72)

p } *sempre molto legato*

5

9

mf

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