

# LULLABY *from* "TRIBUTE TO FOSTER"

FOR PIANO by PERCY ALDRIDGE GRAINGER

A study in "musical glasses" effect based upon Stephen Foster's Song "Camptown Races" (also called "Doodah")

Loving birthday-gifts for mother,  
July 3d, 1914, and July 3d, 1916.

"Tribute to Foster" for solo voices, chorus and orchestra,  
begun in the spring of 1913.

Piano piece worked out summer of 1915 in New York City.

One of my earliest musical recollections is that of my mother singing me to sleep with Stephen Foster's song "Camptown Races" ("Doodah").

## "Camptown Races" (or "Doodah") by Stephen C. Foster

**Lively**  
**Solo**

De Camp-town la - dies sing dis song, Doo-dah! Doo-dah! De Camp-town race track  
De long-tail fil - ly and de big black hoss, Doo-dah! Doo-dah! Dey fly de track and dey  
Old Mu - ley cow came on to de track, Doo-dah! Doo-dah! De bob-tail fling her

**Chorus** **Solo** **Chorus**

five miles long, Oh! Doo-dah day! I came down dah wid my hat cav'd in, Doo-dah!  
both cut a-cross, Oh! Doo-dah day! De blind hoss-stick-en in a big bog hole, Doo-dah!  
o-ber him back, Oh! Doo-dah day! Den fly a - long like a rail- road car, Doo-dah!

**Solo** **Chorus**

Doodah! I go back home wid a pock-et full ob tin, Oh! Doodah day!  
Doodah! Can't touch de bot-tom wid a ten foot pole, Oh! Doodah day! Gwine to ride all night!  
Doodah! Run-nin' a race wid a shoot - in' star, Oh! Doodah day!

Gwine to ride all day! I'll bet my money on de bob-tail nag, Some-bod-y bet on de bay.

In the spring of 1913 I began a composition for solo voices, chorus and orchestra based on this entrancing ditty, entitled "Tribute to Foster," in which I wished to give musical expression to these Australian memories and to my ever-increasing love and reverence for this great American genius—one of the most tender, touching and subtle melodists and poets of all time; a mystic dreamer no less than a whimsical humorist. It is, maybe, only natural that I should instinctively think of "Camptown Races" both as a dance-song and as a lullaby, and at the beginning and end of my above-mentioned choral composition the tune is heard in its original lively character, while in the middle of the work is interposed a "lullaby" section mirroring a mood awakened by memories of my mother's singing, in which the Foster tune is treated very freely indeed, and in which solo strings, piano, harp, celesta, glockenspiel, Deagan steel marimbaphone or Hawkes' resonaphone (played with bows), Deagan wooden marimbaphone (played with bows), and a large army of wineglasses and glass bowls of greatly varying sizes and pitches (their rims rubbed by wet fingers) accompany six solo voices that sing the following verses of my own:

In Pittsburgh town a man did dwell;  
(Doodah! Doodah!)  
His name was Foster as I've heard tell.  
(Oh! Doodah day!)

Foster's dead and gone away;  
(Doodah! Doodah.)  
His songs dey lib for eber an' aye.  
(Oh! Doodah day!)

(Refrain)  
*Gwine to still be sung  
As long as de worl's heart's young.*

Foster's songs weren't Darkie quite;  
Yet neither were they merely "white."

Foster's songs dey make you cry;  
Bring de tear-drop to yo' eye.

Deze songs dey trabble de worl' around;  
At las' dey come to Adelaide town.

When I was young on my mummy's knee  
She sang dat race course song to me.


Sang it to me sweet as a lullaby;  
Hear dat song till de day I die.

This piano piece is a free paraphrase of the lullaby section, and sets out to reflect, in its twiddly filigree work, something of the almost mesmeric quality of the sound of the "musical glasses" and Deagan instruments.

PERCY ALDRIDGE GRAINGER.

## HINTS TO PERFORMERS.

To reproduce upon the piano something of the mesmeric charm of "musical glasses" and bowed Deagan steel and wooden marimbaphones (or Hawkes' resonaphone) the repeated fluttering figures should be played very evenly and with legato pedaling, so as to give an *unbroken rhythm-less* flow of singing sound. Do not try to make each repeating note come out

distinctly in such passages as  on the contrary, try and get a rich *blur* of pedalled sound, with *no individual note sticking out*; no separate blow of the hammer clearly heard. Likewise



should be sounded as a quickly prattling rush of indistinctly-heard notes, not like clean clear passage-work.

You need not play the joins between the various sections of florid passages note for note as they stand, nor need you follow this copy implicitly as to the exact rhythmic relation between your right and left hands. For instance,

It does not matter whether you play

It does not matter whether you play

It does not matter whether you play

It does not matter whether you play

The speed of the passage-work should vary slightly from moment to moment at the discretion of the player, and both hands should play *very waywardly* as to time, and quicken and slacken *independently of each other*. Thus the speed of the fluttering right hand arabesques may be greatened at the same time that the left hand is slowing off, or the left hand quicken while the right slackens.


This Lullaby is a *sound-study* to be solved by each player individualistically in his or her own way, with plenty of freedom as to expression marks (those printed should be taken merely as hints), swells ( < > ) and treatment of the twiddly passage-work. This copy is noted down by me from a Duo-Art Pianola record of an actual hand-played performance by me, thereby preserving, as it were photographically, all the rhythmic irregularities of an individual rendering, and is not intended to be followed slavishly, note for note, by other players.


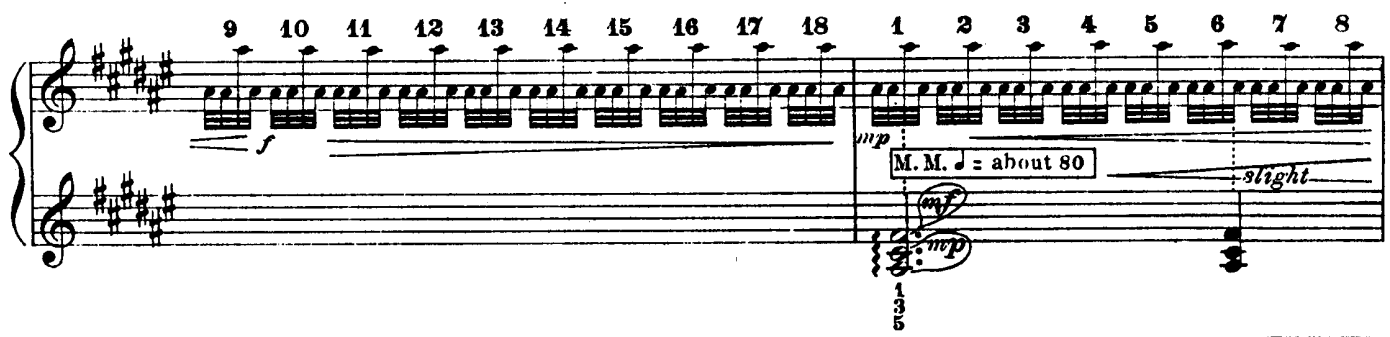
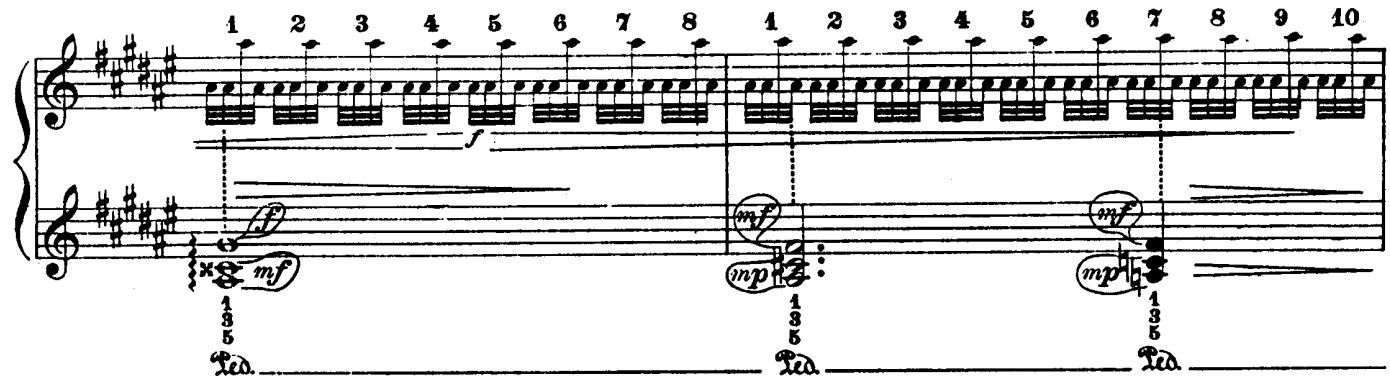
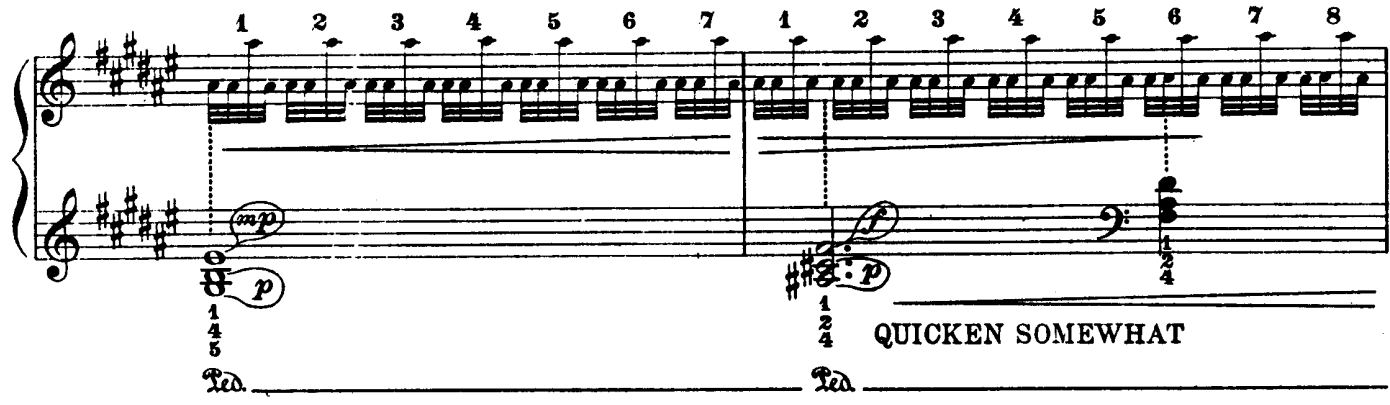
PERCY ALDRIDGE GRAINGER.

# PERCY ALDRIDGE GRAINGER LULLABY from "Tribute to Foster"

**SLOWLY FLOWING: VERY WAYWARD IN TIME**

Four right hand notes (ppp) equal to about M. M. 160

*N. B.*  
Before beginning the Lullaby press down the following key silently , catching its damper in the "sustaining" (middle) pedal. Hold down the sustaining pedal till the very end of the piece.

QUICKEN SOMEWHAT

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

*f* *mf* *mp*

SLOW OFF

*And.* *And.* *And.*

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

*ppp* *mp* *p*

M. M.  $\text{♩}$  = about 176

*And.*

8 1 2 3 4 5 1 2 1 5 2 3

*mf* *pp* *mp* *p*

SLIGHTLY FASTER THAN 1st SPEED?

*And.*

8 4 5 6 7 8 7 1 5 1 4 1 5 2 3 4 1 4 1 7 1 4 1 5 2

*slight* *mp* *mf* *f*

*And.*

8 3 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

This system contains two staves. The upper staff features a melodic line with eighth-note patterns, starting with a triplet of eighth notes (3) and followed by eighth-note groups numbered 1 through 8. The lower staff provides harmonic accompaniment with chords and single notes, including dynamic markings *p* and *f*, and a *Ped.* (pedal) marking.

8 1 2 3 4 5 6 7 1 2 3 4 5

This system contains two staves. The upper staff continues the melodic line with eighth-note patterns numbered 1 through 5, with the word *slightly* written below the staff. The lower staff features accompaniment with dynamic markings *p* and *f*, and a *Ped.* marking.

8 1 2 3 4 5 6 7 8 9 10 11 12 13 14

This system contains two staves. The upper staff has a melodic line with eighth-note patterns numbered 1 through 14. The lower staff features accompaniment with dynamic markings *f* and *mf*, and a *Ped.* marking.

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

This system contains two staves. The upper staff has a melodic line with eighth-note patterns numbered 1 through 11, including some notes with sharp signs (#). The lower staff features accompaniment with dynamic markings *p* and *mp*, and a *Ped.* marking.

8- 12 13 14 15 16 17 18 19 20 21 22

*mp*

*pppp* 1 2 3 4 5 6 7

8- 23 24 25 26 27 28 29 30

*pppp*

M. M. = about 144

8 9 10 11 12 13 14 15 16 17 18

*mf* *pp*

♩ = about 69

*mp* *p*

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

*pp* 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7

The left hand above the right, the knuckles of the unused fingers of the left hand resting against lid of keyboard

*Red.* *Red.* *Red.*

*mp* *p* *pp* *ppp*

Right hand always below left

(Echo) *pp* *ppp*

(Echo) *pp*

1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

*mp* *ppp*

*Red.* *Red.* *Red.* *Red.*

suddenly soft — very slight

1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7

*pp* *mf* *pp* *mf* *pp*

*Red.* *Red.* *Red.*

SLIGHTLY LINGERINGLY

*mp* (*rich*) *mf* *f* *mp* *p* *ppp*

*pp* *ppp*

*Red.* *Red.* *Red.* *ppp*

= between 120 and 132

1 2 3 4 5 6 7 1 2 3 4 5 6 7

*mp* *mf* *p* *pp* *p* *ppp*

*very slight* *very slight*

*suddenly soft*

*Red.* *Red.* *Red.*

slightly more flowing  
= about 88

Right hand

Left hand

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7

*mf* *p* *pp* *ppp*

(Echo)

*Red.* *Red.* *Red.* *Red.*

very slight swells (< >) at will

the swells in the right hand should not follow the expression marks of the left hand, but run, oftentest, at cross purposes to them.

1 2 3 4 5 6 1 2 3 4 5 6 7

quicken very slightly

slow off slightly

ped. ped. ped. ped. ped. ped. ped.

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Rich, like men's voices very lingeringly

ped. ped. ped.

1 2 3 4 5 6 7 8 1 2 3 4 5

FLOWINGLY ♩ = about 92

ped.

1 2 3 4 5 6 1 2 3 4 1 2 3

slight

suddenly soft

ped. ped. ped. ped.



1 2 3 4 5 1 2 3 4 5 6 7

very very slight  
gradually slow off

Ped. Ped. Ped. Ped.

**FASTER** ♩ = about 192

1 2 3 4 5 6 7 8 1 2 3 4 5 6

hardly hearable, so soft

very lingeringly

Ped. Ped. Ped. Ped. Ped.

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

Ped. Ped.

8 9 10 11 12 13 14 1 2 3 4 5 6 7 8 9

very flowingly ♩ = about 98

1 2 3 4 5 6 7 8 1 2 3 4 5 6

*p* (*don't soften*) *mp* *p* *mp* *suddenly soft*

Red. Red. Red. Red.

Detailed description: This system contains the first two measures of the piece. The right hand plays sixteenth-note runs, with fingerings 1-8 and 1-6. The left hand plays chords with fingerings 1-4 and 1-5. Dynamics include *p* (*don't soften*), *mp*, *p*, and *mp*. A dynamic shift to *p* is marked as *suddenly soft*. Pedal points are indicated by 'Red.' below the staff.

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

*p* *mp* *f* *f* *mp*

*louden slowly but steadily*

Red. Red.

Detailed description: This system covers measures 3 through 12. The right hand continues with sixteenth-note runs, fingerings 7-10 and 1-9. The left hand features a crescendo from *p* to *f* in measures 3-4, then *mp* in measure 12. The instruction *louden slowly but steadily* is written above the right hand. Pedal points are marked with 'Red.' below the staff.

1 2 3 4 5 6 7 1 2 3 4 5 6 7

*f* *ff* *ff* *ff* *ff* *ff* *ff*

Red. Red. Red. Red. Red. Red. Red.

Detailed description: This system contains measures 13 through 19. The right hand plays sixteenth-note runs with fingerings 1-7 and 1-7. The left hand plays chords with fingerings 1-4, 1-5, 1-2, 1-3, 1-4, and 1-5. Dynamics are consistently *f* or *ff*. Pedal points are marked with 'Red.' below the staff.

8 9 1 2 3 4 5 6 7 8 9

*ff* *ff*

Red.

Detailed description: This system covers measures 20 through 28. The right hand plays sixteenth-note runs with fingerings 8-9 and 1-9. The left hand plays chords with fingerings 1-5 and 1-5. Dynamics are *ff*. Pedal points are marked with 'Red.' below the staff.

Very quickly fluttering. ♪ = about 230

Right hand

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

*mp flimsily, though evenly*

Left hand

*ff*

*ff*

*f*

Ped.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

*the thumb-notes very hard and bright*

*ff*

*ff*

*mf*

*mf*

*rather harplike*

MUCH SLOWER ♪ = about 58

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

*very gradually louder hugely in right hand*

Ped.

Ped.

Ped.

Right hand

1 2 3 4 5 6 7 8 9 10 11 12 13

Left hand

*ff*

*f*

1 2 3 4 1 3

2 4 1 3

Ped.

Ped.

1 2 3 4 5 6 7 8 9 10

*ff* *f*

Ped. Ped.

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

*ff* *louden still more*

*mf* *f* *fff*

*louden*

Ped. Ped. Ped. Ped.

13 1 2 3 4 5 6 7 8

*louden*

*ff* *fff*

**GRADUALLY SLOWER AND SLOWER**

Ped.

9 10 11 12 13 14 15 16 17 18 19

*ff* *fff* *fff* *fff*

Ped. Ped.

Right hand

Left hand

VERY SLOW ♩ = about 46

harp it downwards

fff

8

(left hand) fff

Red.

fff

8

fff

Red.

fff

8

fff

Red.

Red.

Detailed description: This is a page of a musical score for piano, numbered 14. It features three systems of music, each with a right-hand part (treble clef) and a left-hand part (bass clef). The right-hand part consists of rapid sixteenth-note passages, often in groups of four, with fingerings 1-2-3-4. The left-hand part features sustained chords and descending lines, with dynamic markings such as *fff* and *ff*. Performance instructions include 'VERY SLOW' with a tempo marking of a quarter note equal to approximately 46 beats per minute, and 'harp it downwards' with a slur over a descending line. The score is marked with 'Red.' at the end of each system, likely indicating a redaction or a specific performance instruction. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

(♩ = about 184)

3 4 5 5 4 3 2 1 2 3 4 5 6

*fff* *mf* *fff* *ppz*

just as loud as you can

1st SPEED AGAIN

*fff* *f*

*Red.* (not too loud)

Detailed description: This system contains two systems of music. The upper system has a treble staff with a melodic line of eighth notes, grouped into six measures with fingerings 3, 4, 5, 5 4 3 2 1, 2, 3, 4, 5, 6. The lower system has a bass staff with a similar melodic line, also grouped into six measures with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5, 6. Dynamic markings include *fff* and *mf*. A hairpin indicates a crescendo to *fff* and a decrescendo to *ppz*. The instruction "just as loud as you can" is written above the treble staff. A box labeled "1st SPEED AGAIN" is placed between the two systems. The system concludes with a *f* dynamic and a *Red.* marking.

1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7

*fff* *mf* *f* *fff*

*Red.* *Red.*

*♩* = about 92

Detailed description: This system contains two systems of music. The upper system has a treble staff with a melodic line of eighth notes, grouped into two systems of seven measures each with fingerings 1-9 and 1-7. The lower system has a bass staff with a similar melodic line, also grouped into two systems of seven measures each with fingerings 3 4, 3 4, 3 4, 3 4, 1 3 4, 1 3 4. Dynamic markings include *fff*, *mf*, and *f*. The instruction "just as loud as you can" is written above the treble staff. A box labeled "1st SPEED AGAIN" is placed between the two systems. The system concludes with a *f* dynamic and two *Red.* markings.

1 2 3 4 5 6 7 8 1 2 3 4 1 2 3 4 5

*fff* *f* *fff* *f*

all you possibly can

*Red.* *Red.* *Red.*

lingeringly

Detailed description: This system contains two systems of music. The upper system has a treble staff with a melodic line of eighth notes, grouped into two systems of eight measures each with fingerings 1-8 and 1-5. The lower system has a bass staff with a similar melodic line, also grouped into two systems of eight measures each with fingerings 3 4, 3 4, 3 4, 3 4, 1 3 4, 1 3 4. Dynamic markings include *fff*, *f*, and *fff*. The instruction "all you possibly can" is written above the treble staff. A hairpin indicates a crescendo to *fff* and a decrescendo to *f*. The instruction "lingeringly" is written below the bass staff. The system concludes with a *f* dynamic and three *Red.* markings.

1 2 3 4 5 1 2 3 4 1 2 3 1 2

*mf* *f* *mp* *f* *mp* *mf* *p* *mp*

*Red.* *Red.* *Red.*

Detailed description: This system contains two systems of music. The upper system has a treble staff with a melodic line of eighth notes, grouped into two systems of five measures each with fingerings 1-5 and 1-2. The lower system has a bass staff with a similar melodic line, also grouped into two systems of five measures each with fingerings 3 4, 3 4, 3 4, 3 4, 1 3 4, 1 3 4. Dynamic markings include *mf*, *f*, *mp*, *f*, *mp*, *mf*, *p*, and *mp*. The system concludes with a *p* dynamic and three *Red.* markings.

Right hand

Left hand

1 2 3 4 5 6 7 8 9 10

*mp*

*p*

*mp*

*ppp*

*slight*

1 2 3 4 5 6 1 2 3 4 5 6

*f*

*mf*

*mp*

*mf*

SLACKEN

*Red.*

1 2 3 4 5 6 7 1 2 3 4 5 6 7 8

*ff*

*p*

*ff*

*p*

*f*

*f*

*mp*

*mf*

*mp*

*mf*

$\text{♩} = \text{about } 33 \text{ (♩} = 66)$

*Red.*

1 2 3 4 5 6 1 2 3 4 5 6 7

*f*

*p*

*mf*

*pp*

*mf*

*mp*

*p*

*mp*

*Red.*

*Erster*

Right hand 8 1 2 3 4 5 6 7 8 9 1 2 3 4

*p gently*

*Right hand*

8 1 2 3 3 4 5 6 7 8 9 1 2 3 4

*p gently*

*Left hand*

*mp* *hold* *mp*

*p* *1* *5* *5* *1* *5* *p* *1* *5*

more flowingly again

*pp* *5* *pp* *5*

*Red.* *Red.*

Detailed description: This system contains two right-hand parts and one left-hand part. The top right-hand part is labeled 'Erster' and has a tempo marking of 'p gently'. It features a sequence of notes with fingerings 8, 1, 2, 3, 4, 5, 6, 7, 8, 9, 1, 2, 3, 4. A box below it indicates a note value of 'about 176'. The middle right-hand part also has a 'p gently' marking and similar fingerings. The left-hand part begins with a 'p' dynamic and a fingering of '1' over a '5'. It includes a 'more flowingly again' instruction. The system concludes with 'mp' dynamics and 'hold' markings on the upper staff, and 'pp' dynamics on the lower staff. A 'Red.' line is at the bottom.

5 6 7 8 9 *very slight* *pp*

5 6 7 8 9 5 1 2 3 4 5 6 7 8

*mp* *mp* *pp* *pp*

*ppp* *5* *pp* *3*

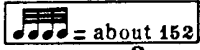
*Red.*

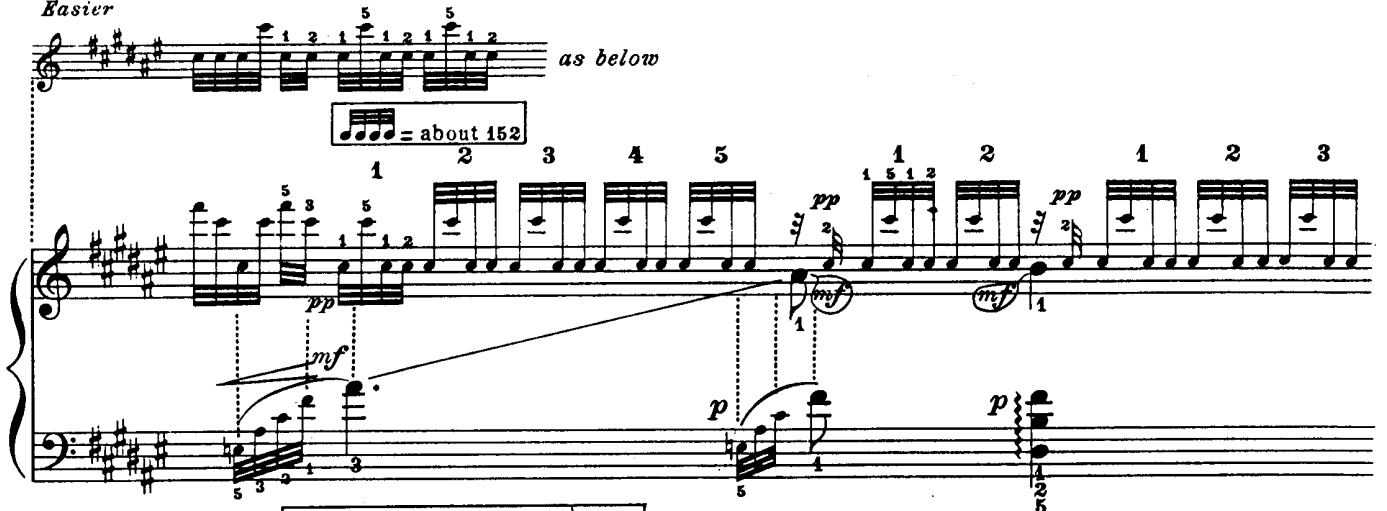
Detailed description: This system continues the musical piece. The top right-hand part has a 'very slight' dynamic marking and a 'pp' dynamic. The middle right-hand part has a 'very slight' dynamic marking and a 'pp' dynamic. The left-hand part features 'mp' dynamics on the upper staff and 'ppp' dynamics on the lower staff. The system concludes with a 'Red.' line.



*Easier*

*as below*

 = about 152

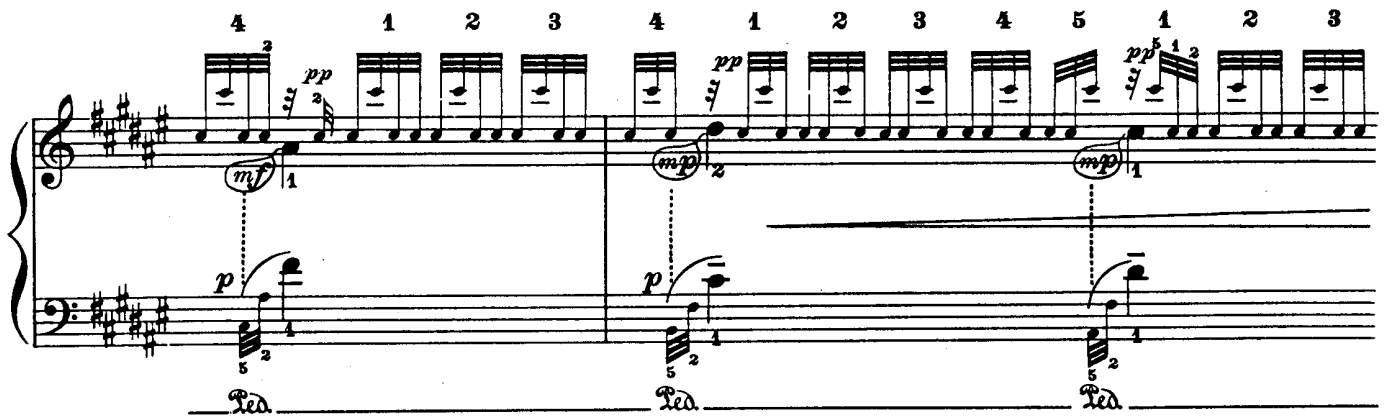


Musical score for the first system. It features a piano part in the bass clef and a treble clef part. The piano part includes dynamics *mf*, *p*, and *pp*. The treble clef part includes dynamics *pp* and *mf*. Fingerings are indicated by numbers 1-5. A box above the treble clef part contains the text "SLOWLY ♩ = about 38 (♩ = 76)".

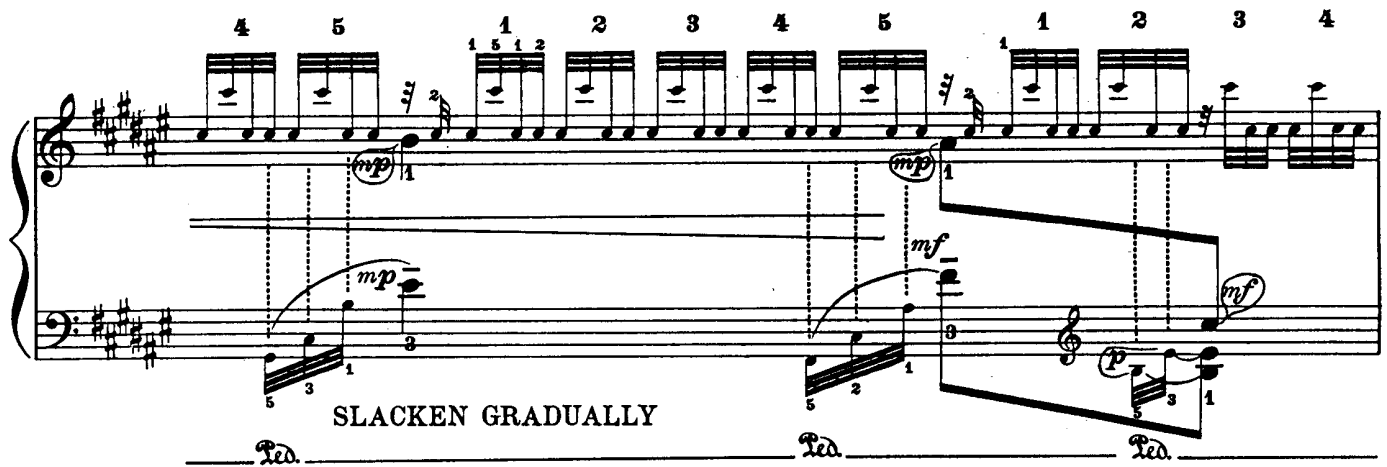
**SLOWLY** ♩ = about 38 (♩ = 76)

*Ped.*

*Ped.*



Musical score for the second system. It features a piano part in the bass clef and a treble clef part. The piano part includes dynamics *p* and *mp*. The treble clef part includes dynamics *pp* and *mp*. Fingerings are indicated by numbers 1-5. Pedal markings are present at the end of each measure.



Musical score for the third system. It features a piano part in the bass clef and a treble clef part. The piano part includes dynamics *mp* and *mf*. The treble clef part includes dynamics *mp* and *mf*. Fingerings are indicated by numbers 1-5. Pedal markings are present at the end of each measure. A box at the bottom contains the text "SLACKEN GRADUALLY".

**SLACKEN GRADUALLY**

*Ped.*

*Ped.*

*Ped.*

(don't slow off in the right hand)

Right hand

5 1 2 3 4 5 6 7 8 9 10 11 12 13

pp (without swells)

mf

pp

SLOW OFF LOTS

mp

p

pp

1 4 5

1 3 4

1 2 5

1 5

ped. ped. ped. ped.

SLOW OFF VERY GRADUALLY (in the right hand)

14 15 16 17 18 1 2 3 4 5 6 7 8 9

soften more and more

mp

pp

ppp

1 3 5

2 9

ped.

SLOW OFF LOTS

10 11 12 13 14 15 16 17 18 19 20

slight more long

ppppp

die right off

pp

\*