LULLABY *from* "TRIBUTE TO FOSTER"

FOR PIANO *by* PERCY ALDRIDGE GRAINGER

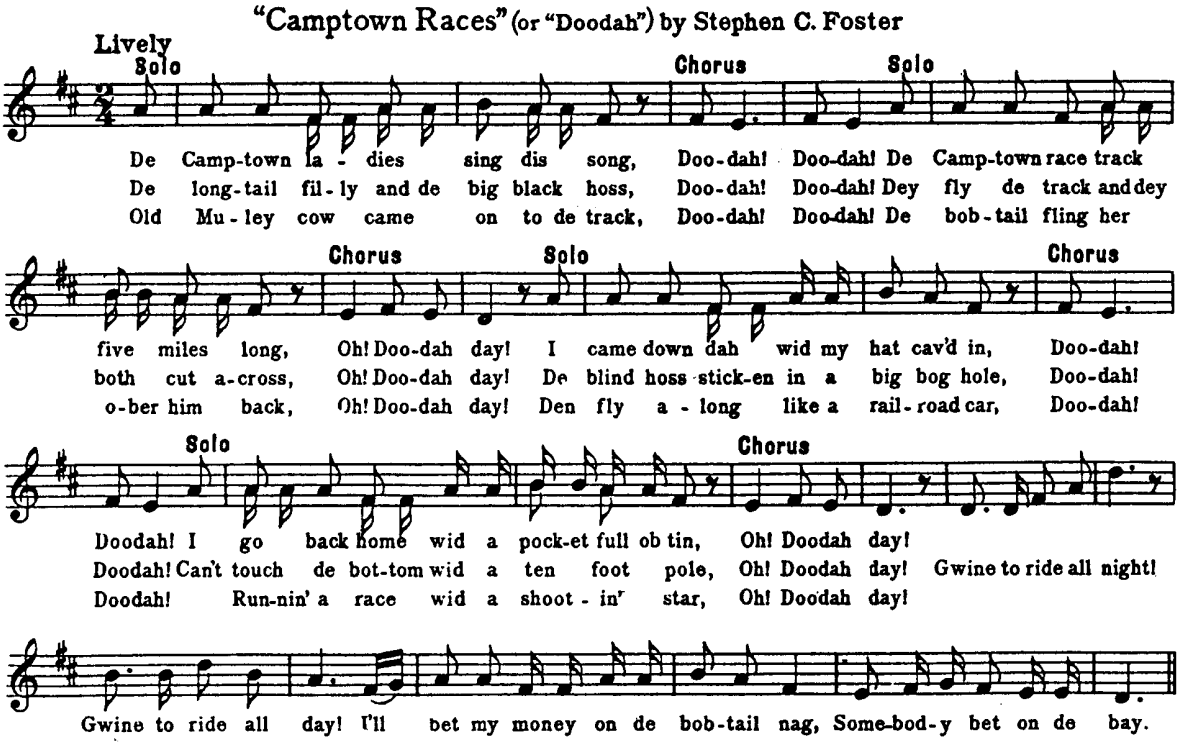
A study in "musical glasses" effect based upon Stephen Foster's Song "Camptown Races" (also called "Doodah")

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").



In the spring of 1913 I began a composition for solo voices, chorus and orchestra based on this entrancing ditty, en titled "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.

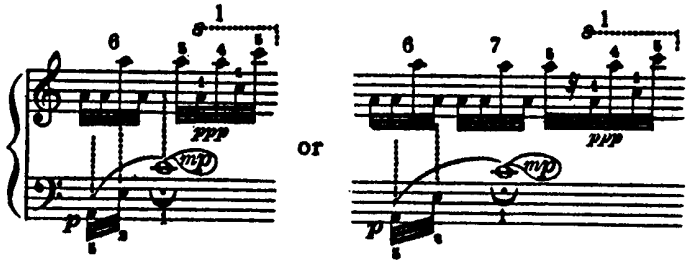
HINTS TO PERFORMERS.

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

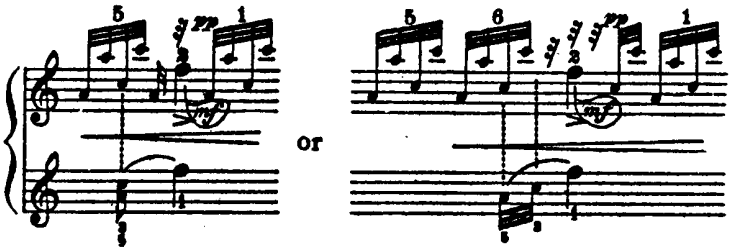
should be sounded as a quickly prattling rush of indistinctly-heard notes, not like clean clear passage-work.

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



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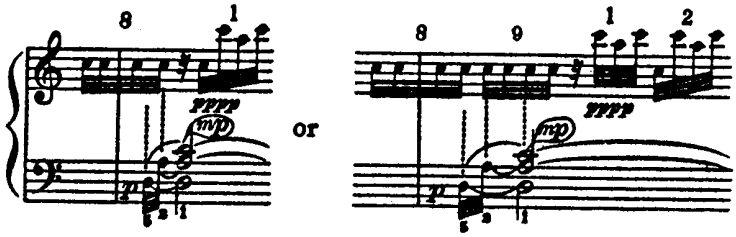

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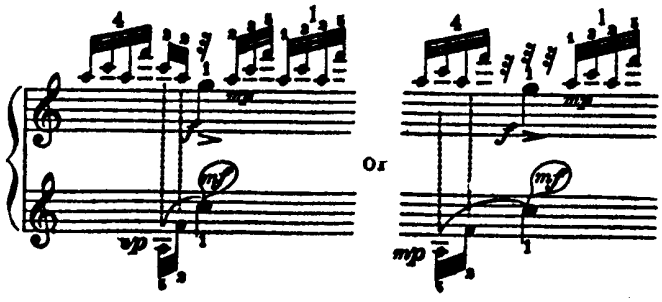

The speed of the passage-work should vary slightly from moment to moment at the discretion of the player, and both hands should play *very waywardly* as to time, and quicken and slacken *independently of each other.* Thus the speed of the fluttering right hand arabesques may be greatened at the same 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 individualisticly 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 photographicly, all the rhythmic irregularities of an individual rendering, and is not intended to be followed slavishly, note for note, by other players.

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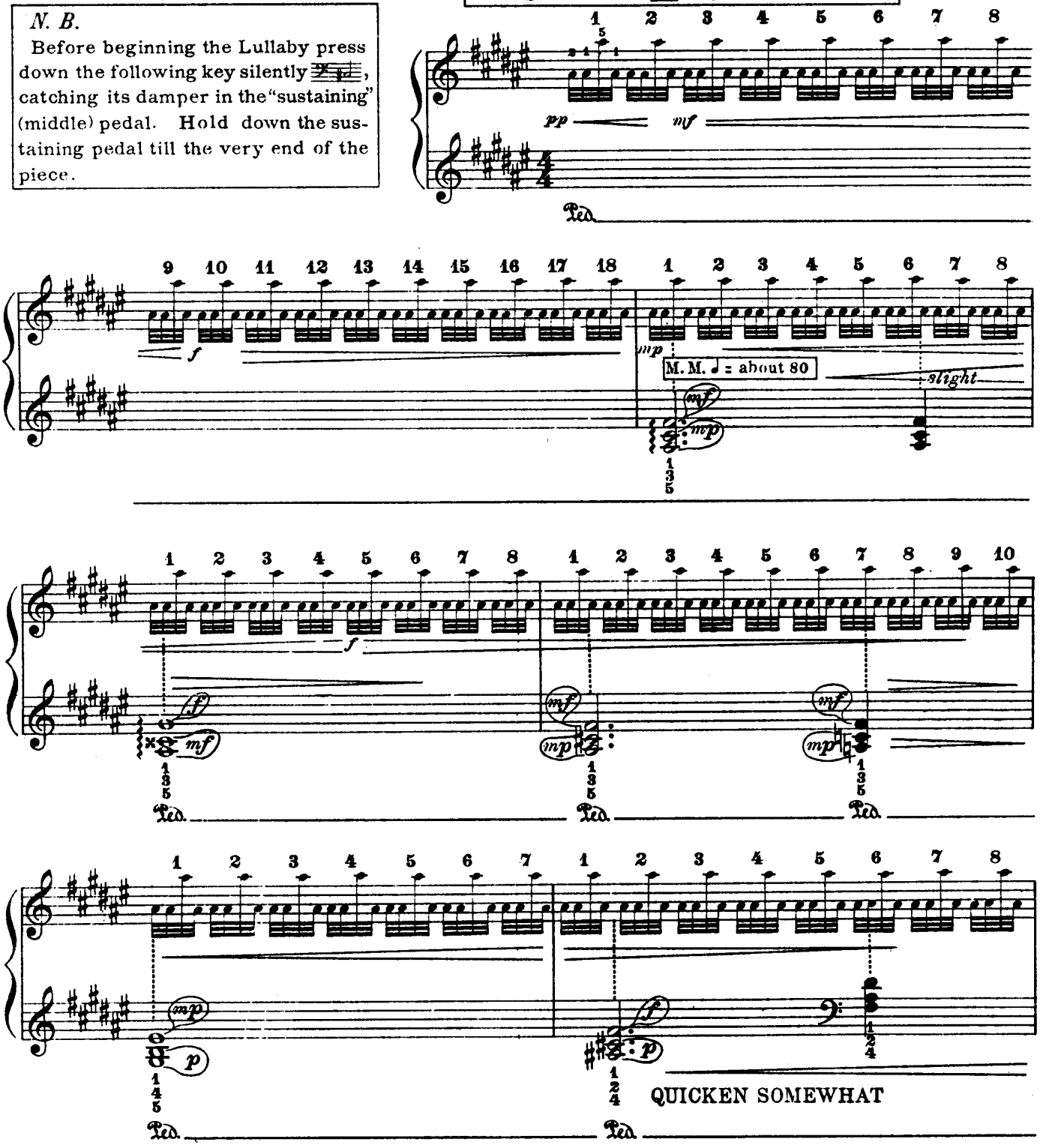
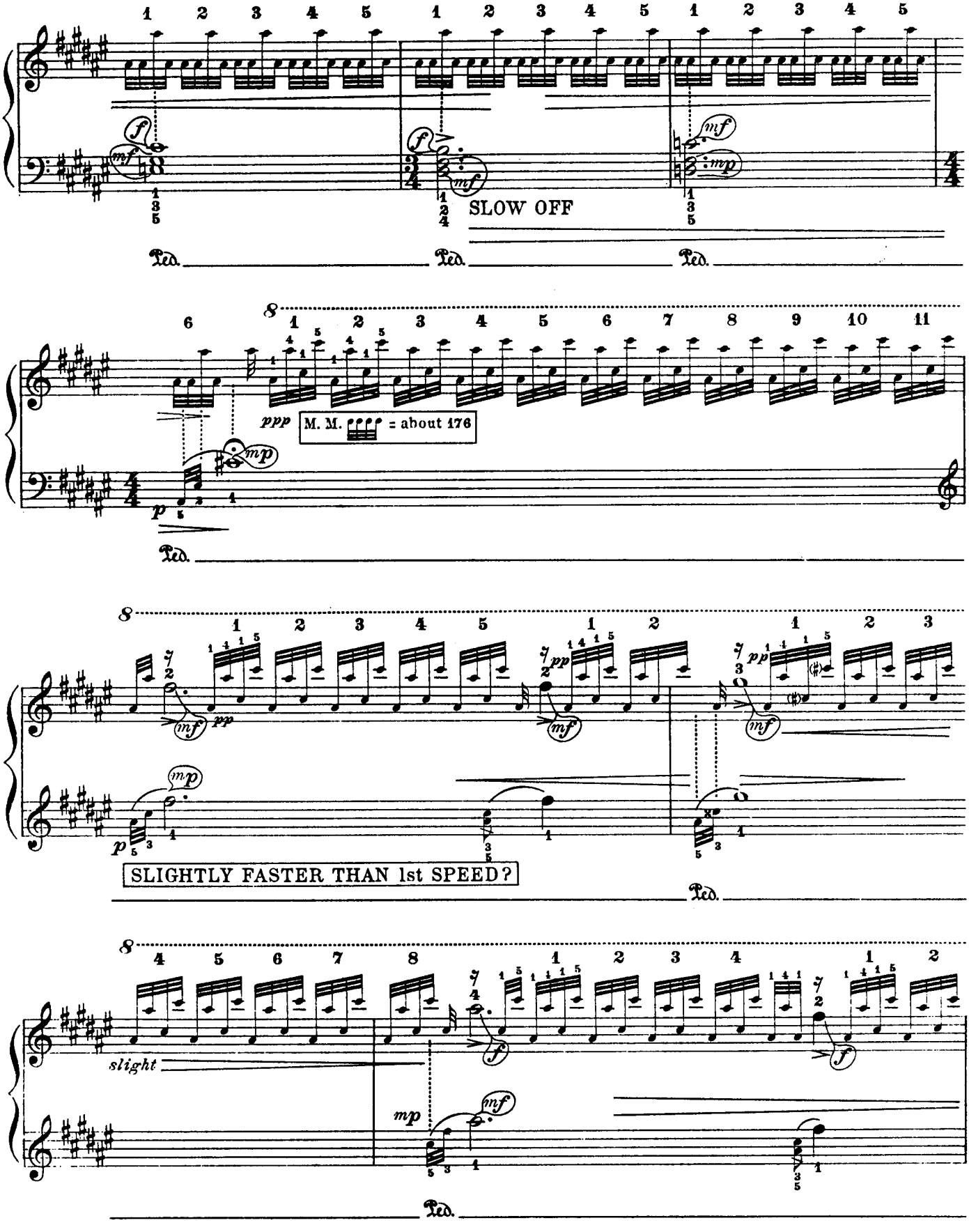
LULLABY from "Tribute to Foster"

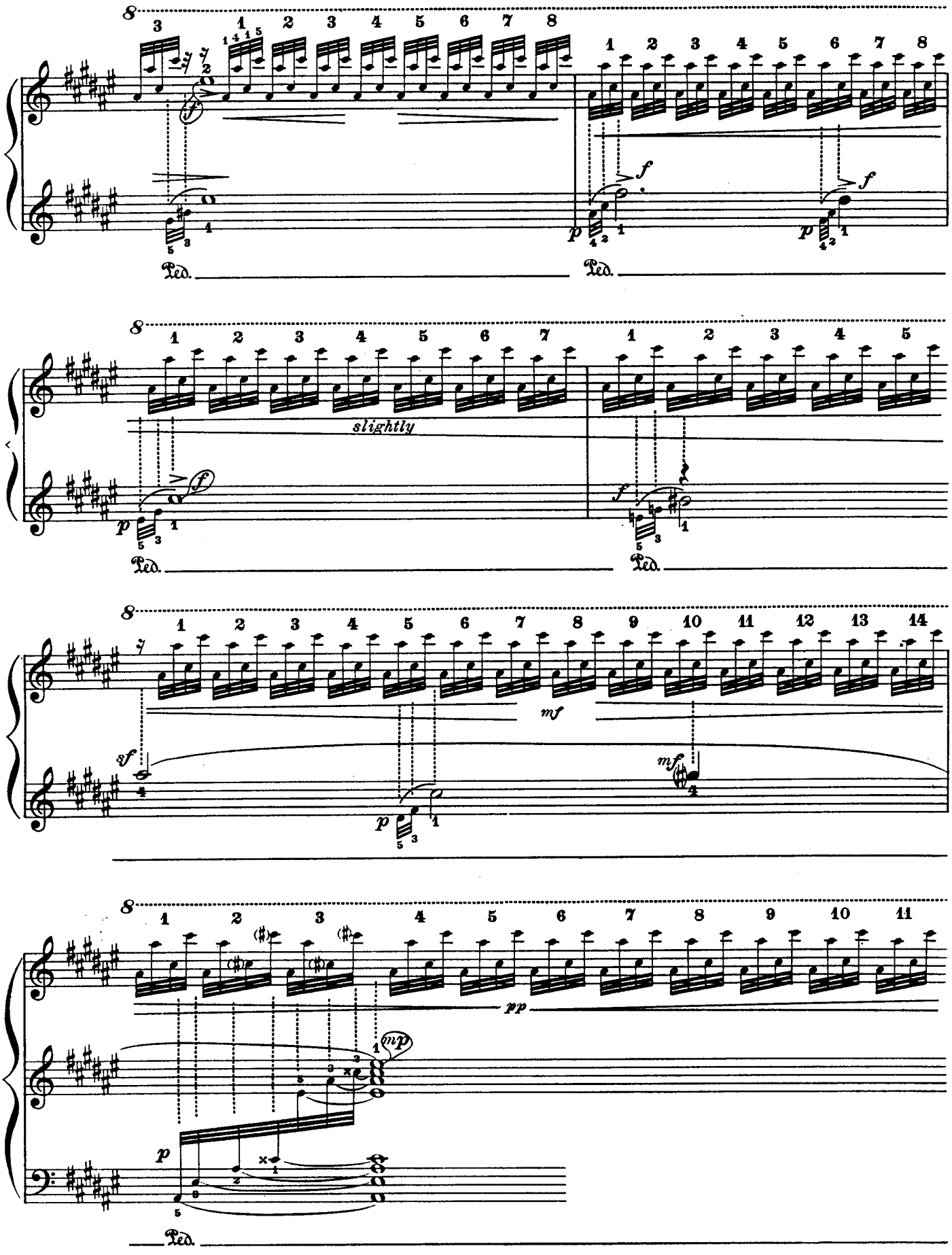
SLOWLY FLOWING: VERY WAYWARD IN TIME

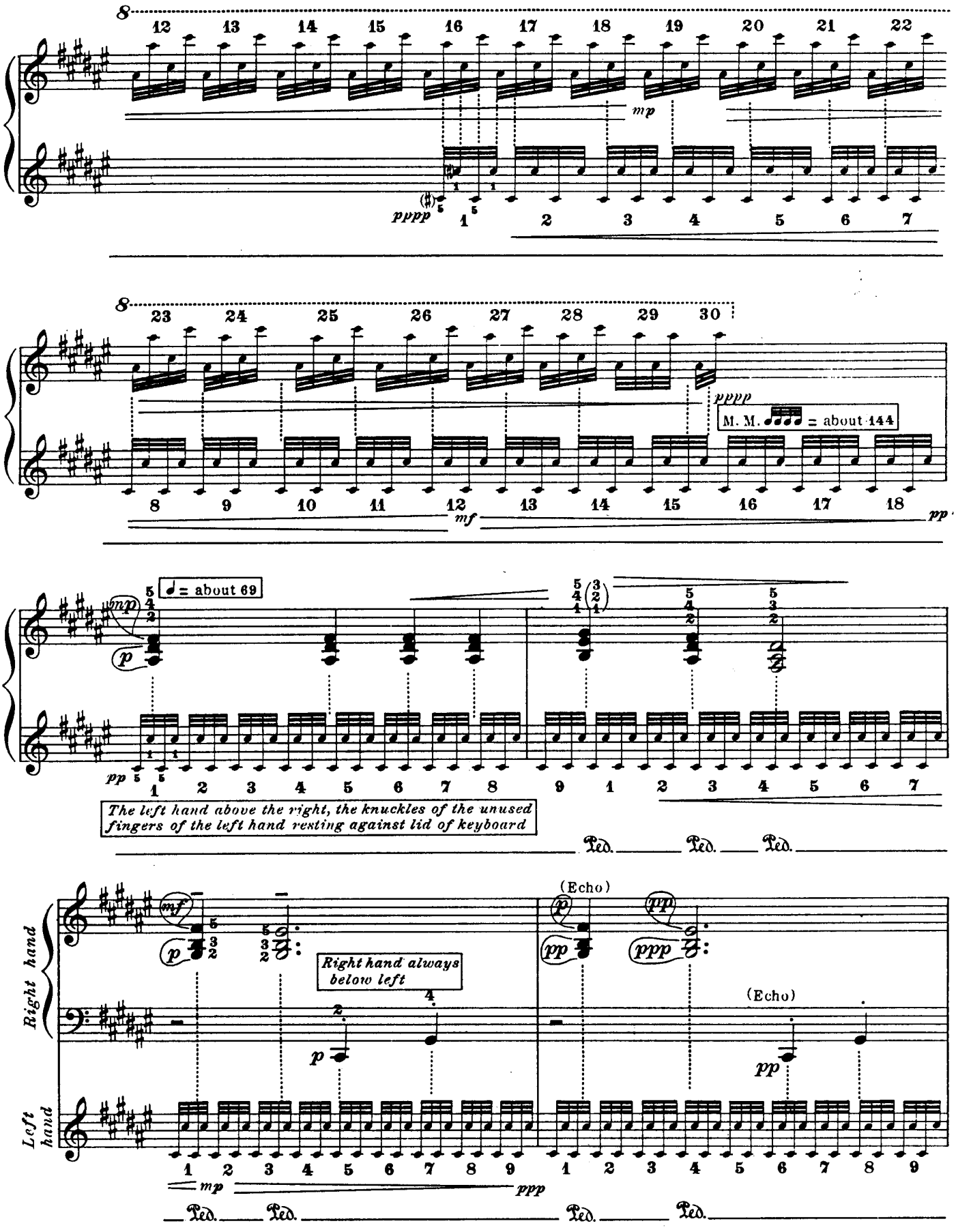
Four right hand notes( ) equal to about M. M. 160

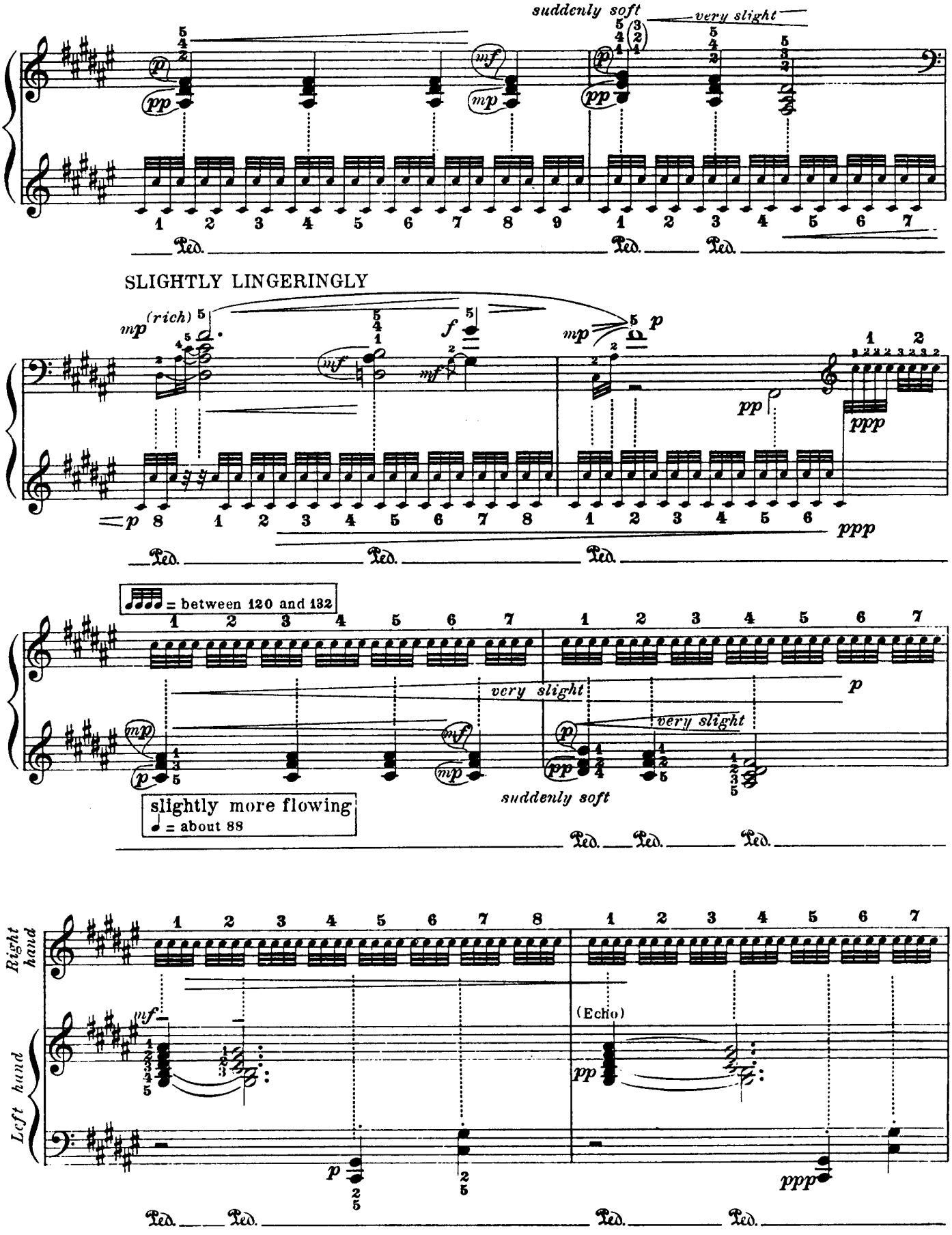
N. B.
Before beginning the Lullaby press down the following key silently, catching its damper in the "sustaining" (middle) pedal. Hold down the sustaining pedal till the very end of the piece.




SLOW OFF
ppp
M. M. = about 176
SLIGHTLY FASTER THAN 1st SPEED?
slight

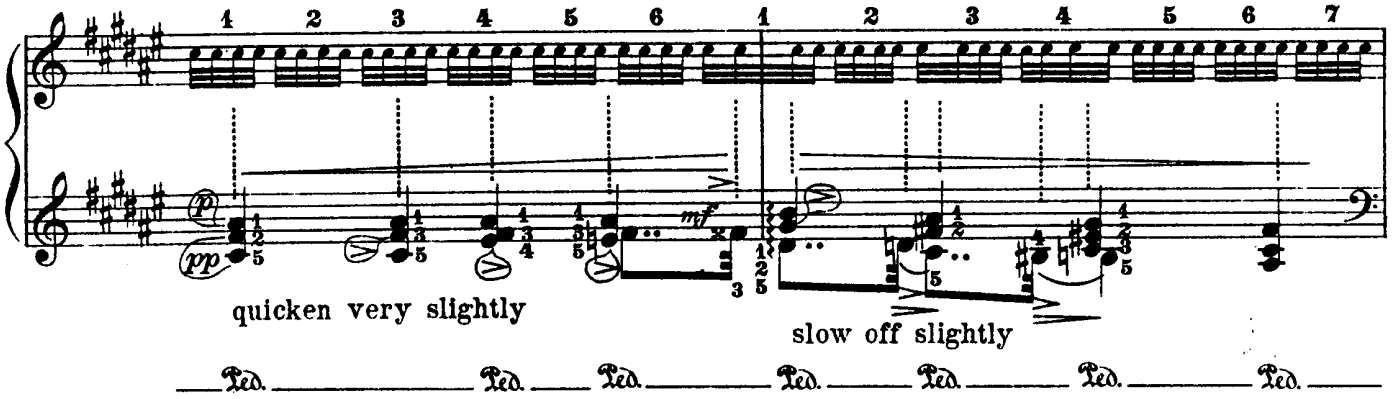

slightly
Ped.

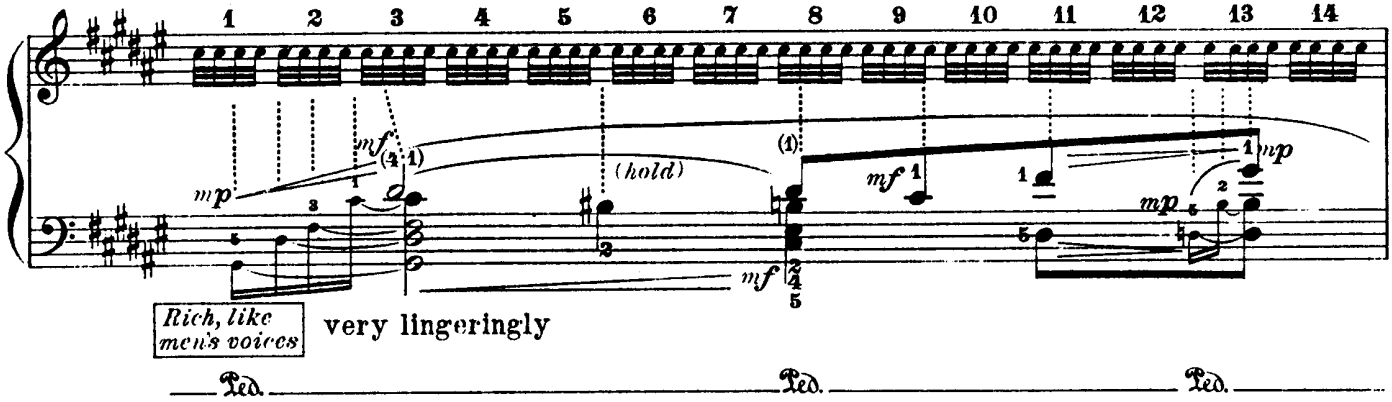

mp
pppp
pppp
M. M. = about 144
mf
pp
♩ = about 69
mp
p
pp
The left hand above the right, the knuckles of the unused fingers of the left hand resting against lid of keyboard
Ped. Ped. Ped.
Right hand
Left hand
mf
p
Right hand always below left
(Echo)
pp
ppp
mp
ppp
Ped. Ped. Ped. Ped.

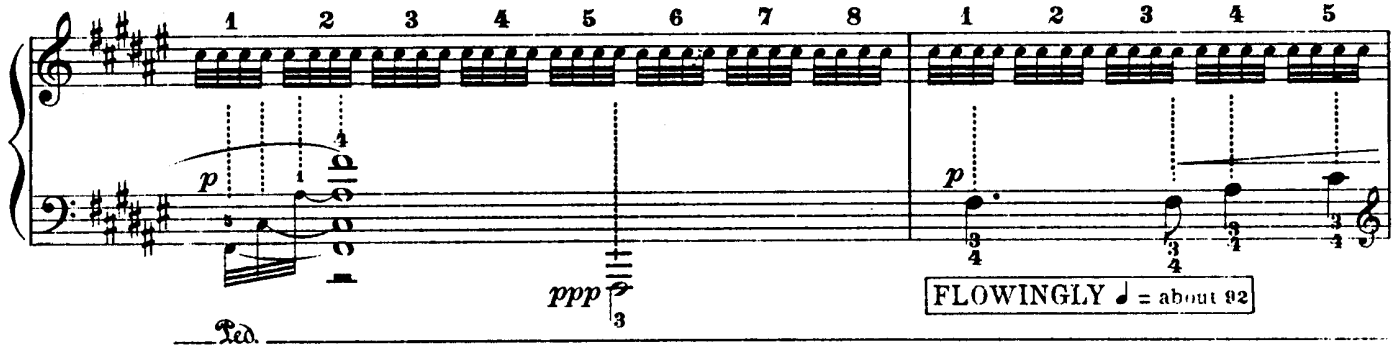

suddenly soft
very slight
SLIGHTLY LINGERINGLY
(rich)
= between 120 and 132
very slight
very slight
suddenly soft
slightly more flowing
♩ = about 88
Right hand
Left hand
(Echo)
Ped.

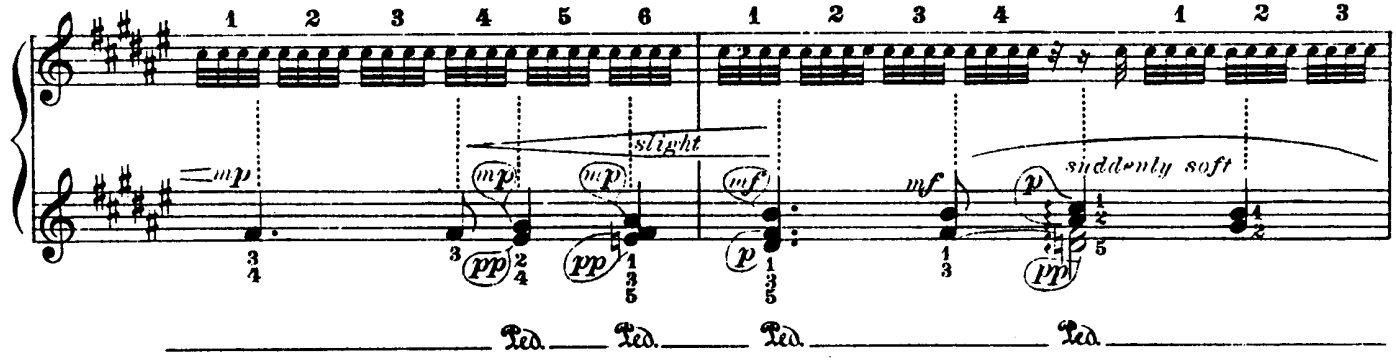
very slight swells(< >)at will

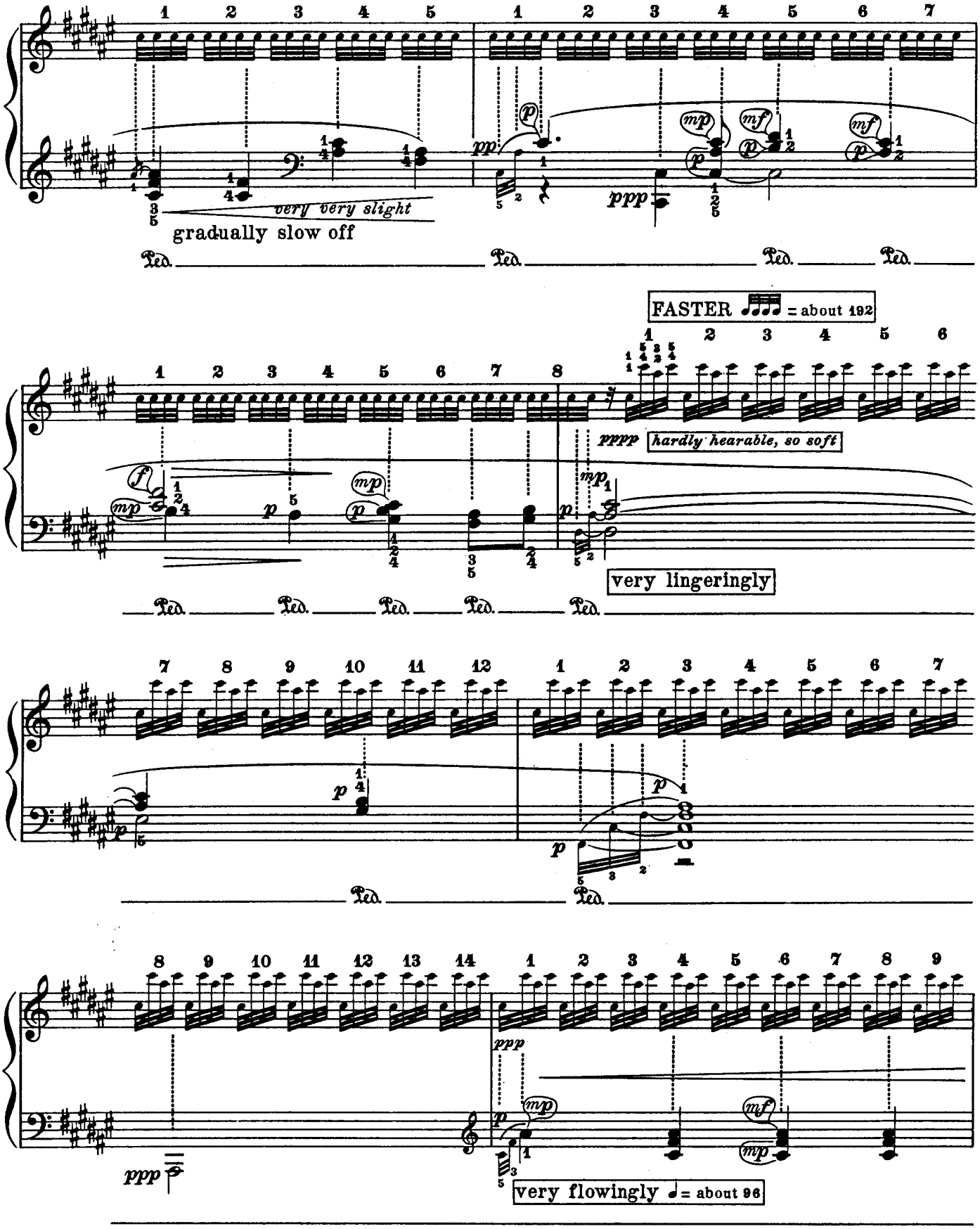
the swells in the right hand should not follow the expression marks of the left hand, but run, oftenest, at cross purposes to them.

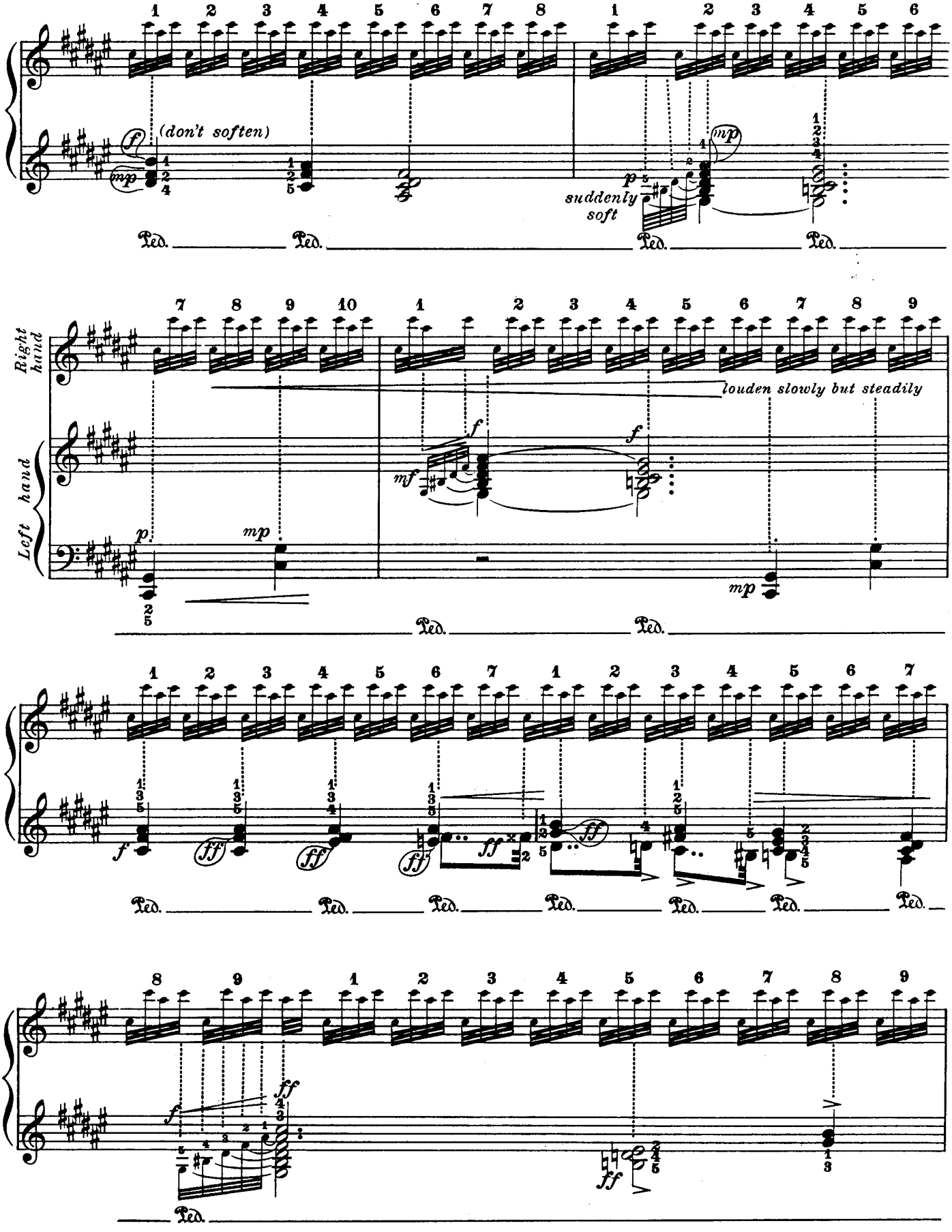


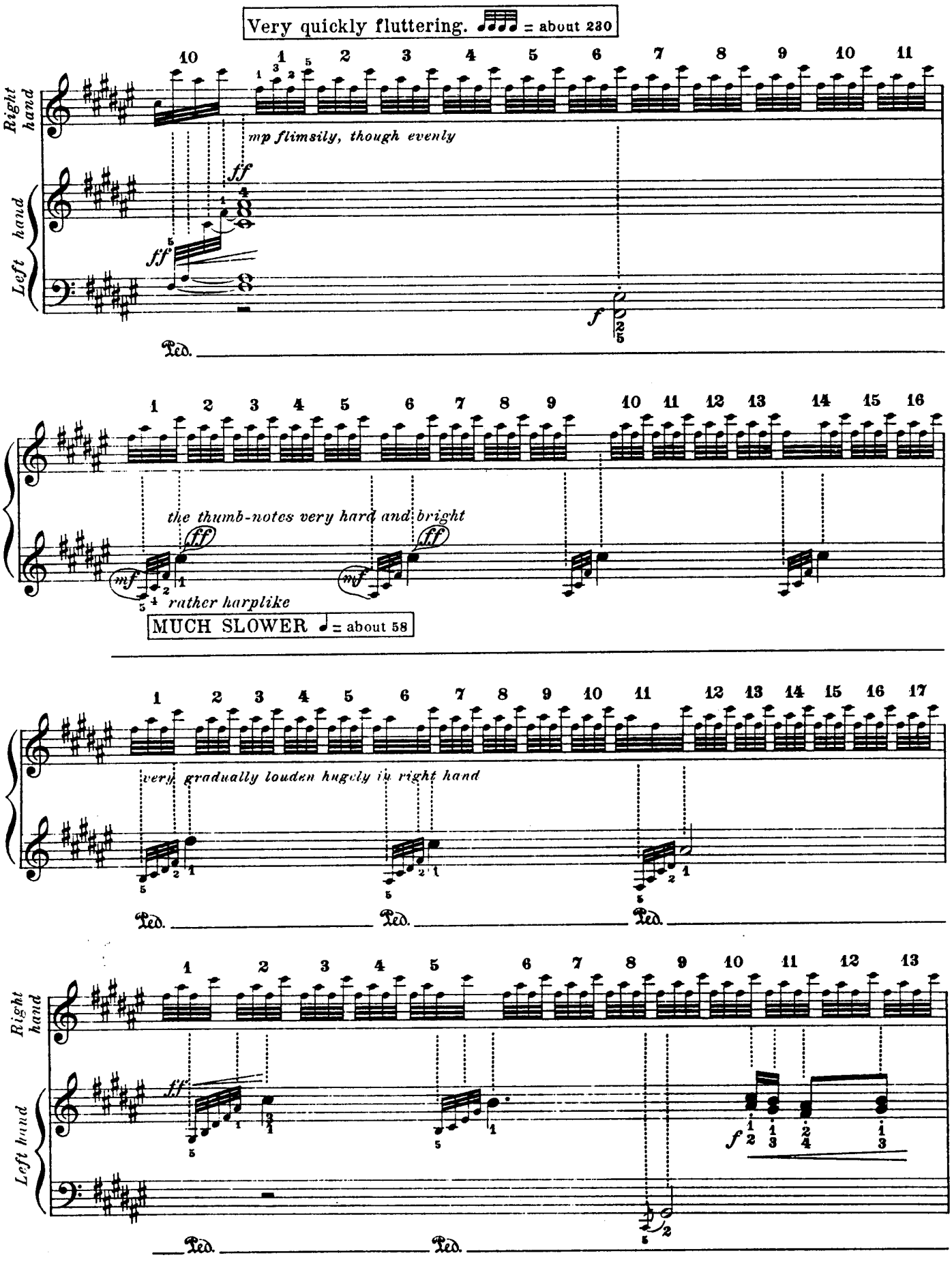


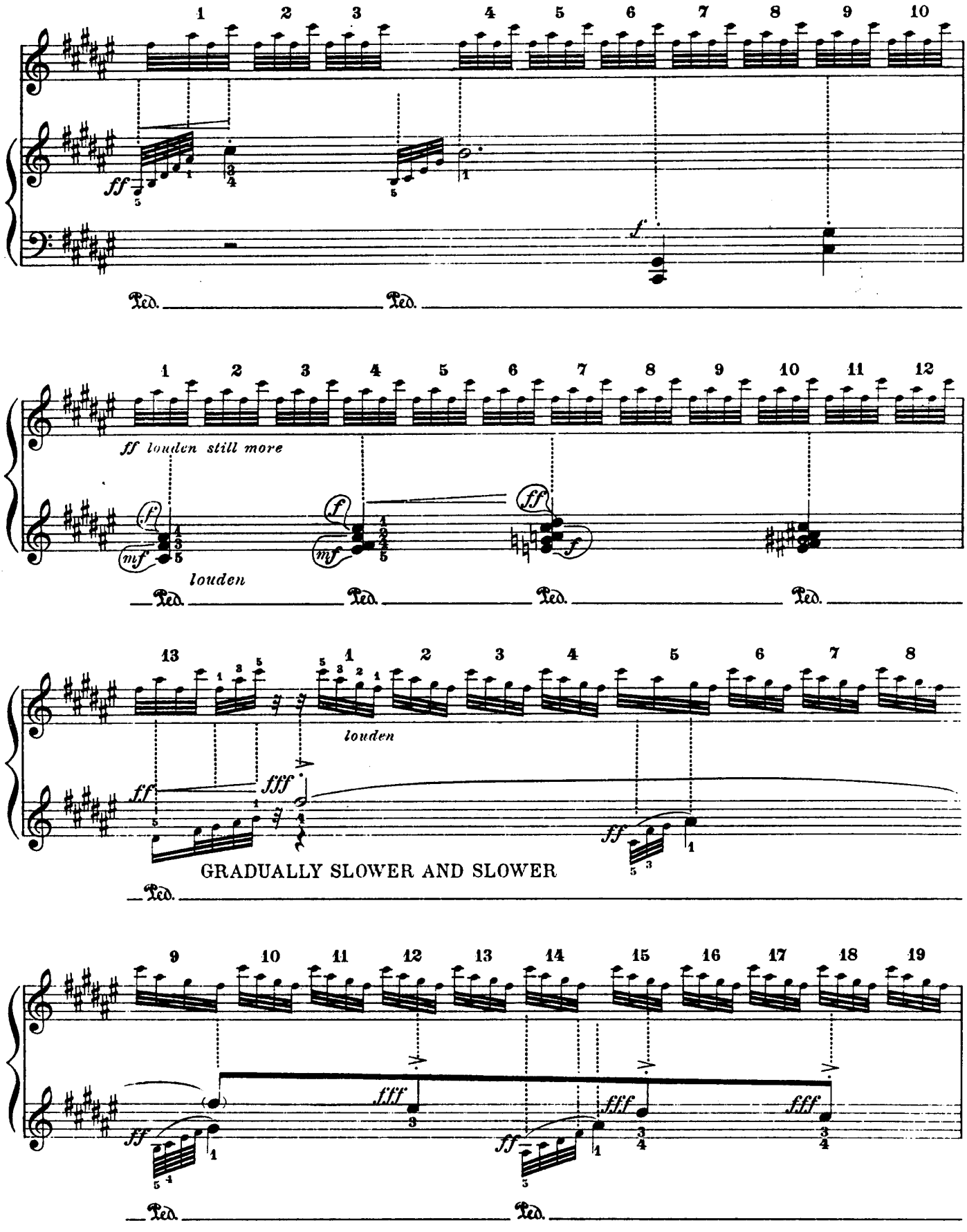


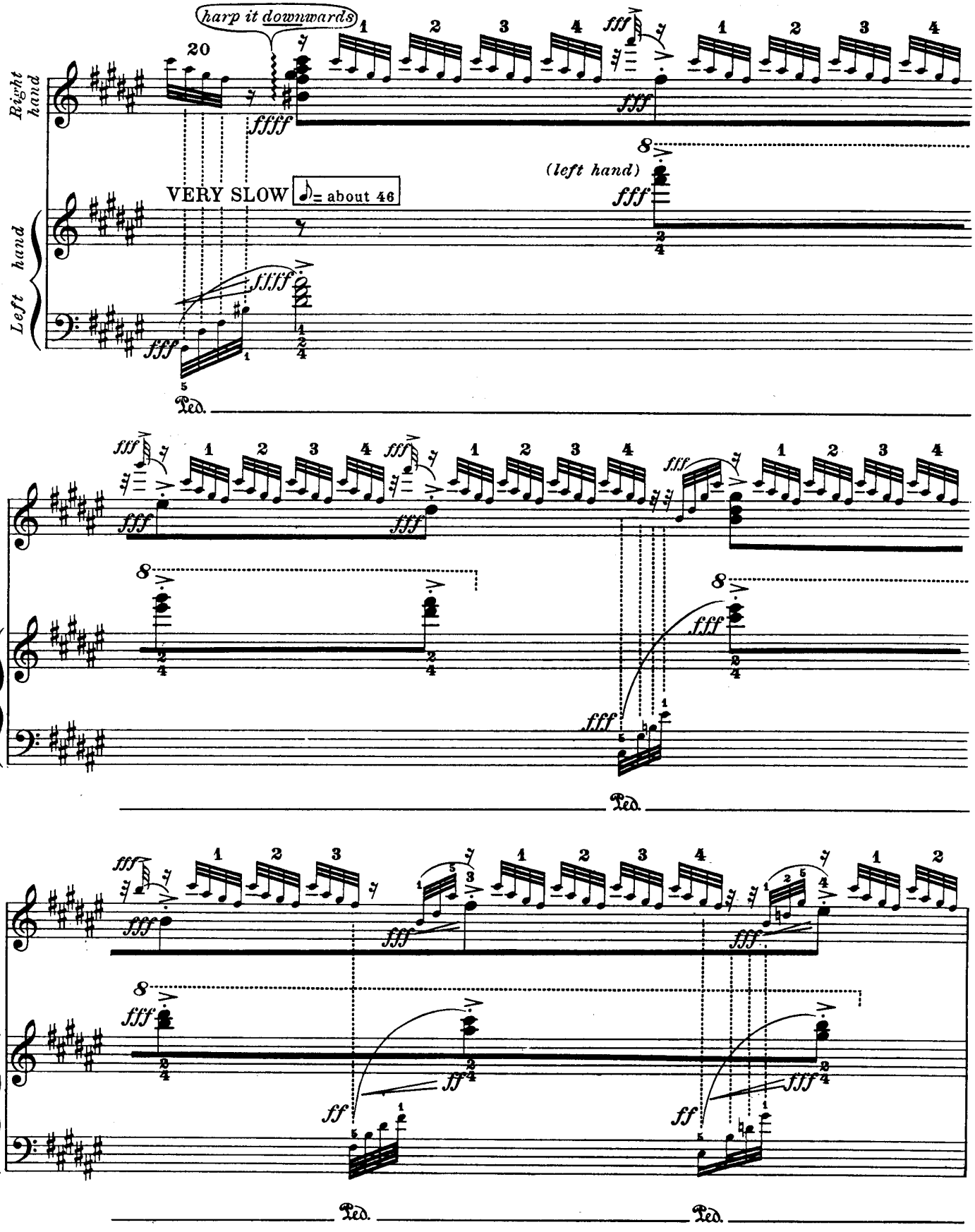


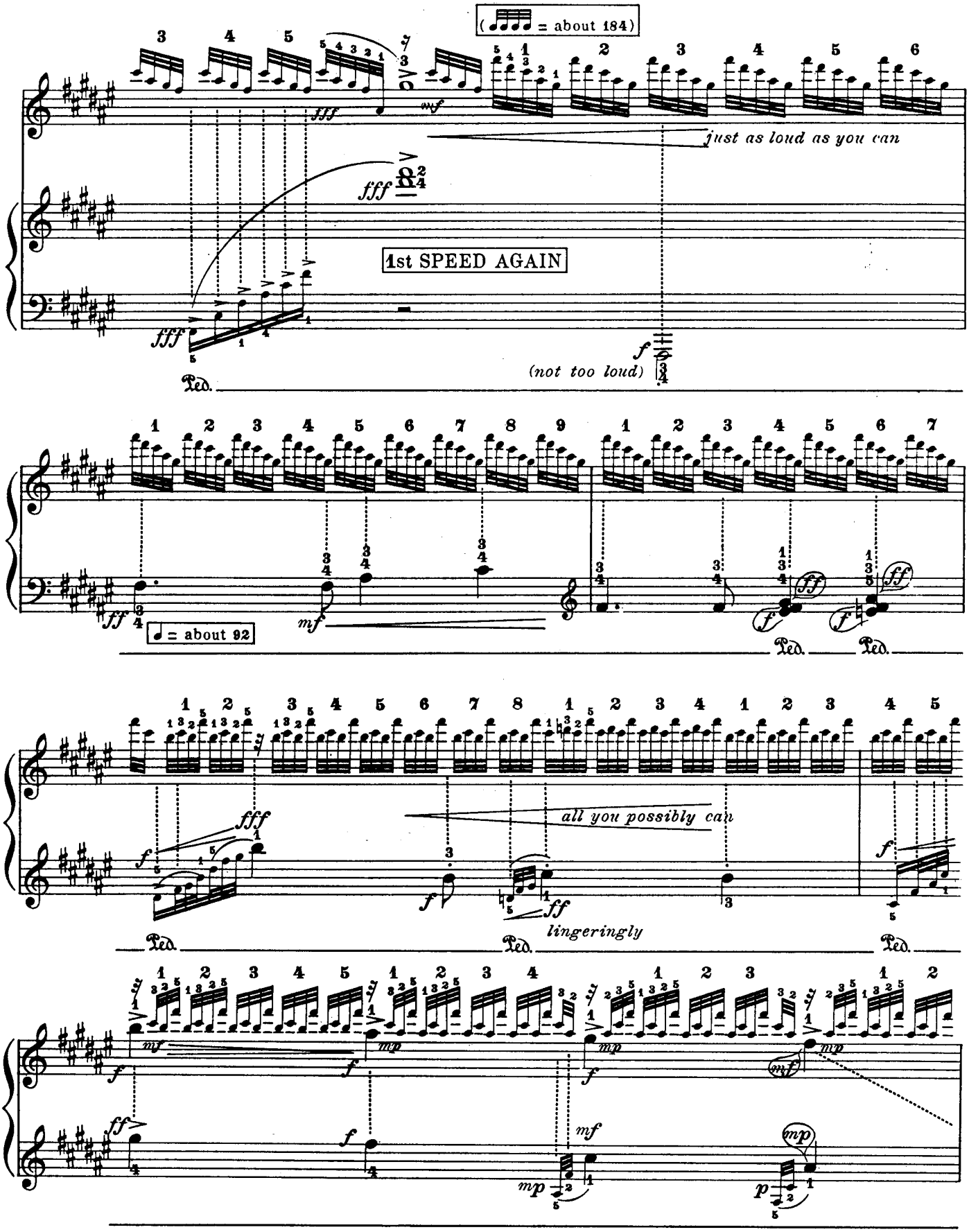

very very slight
gradually slow off
Ped.
FASTER = about 192
pppp
hardly hearable, so soft
very lingeringly
ppp
very flowingly = about 96

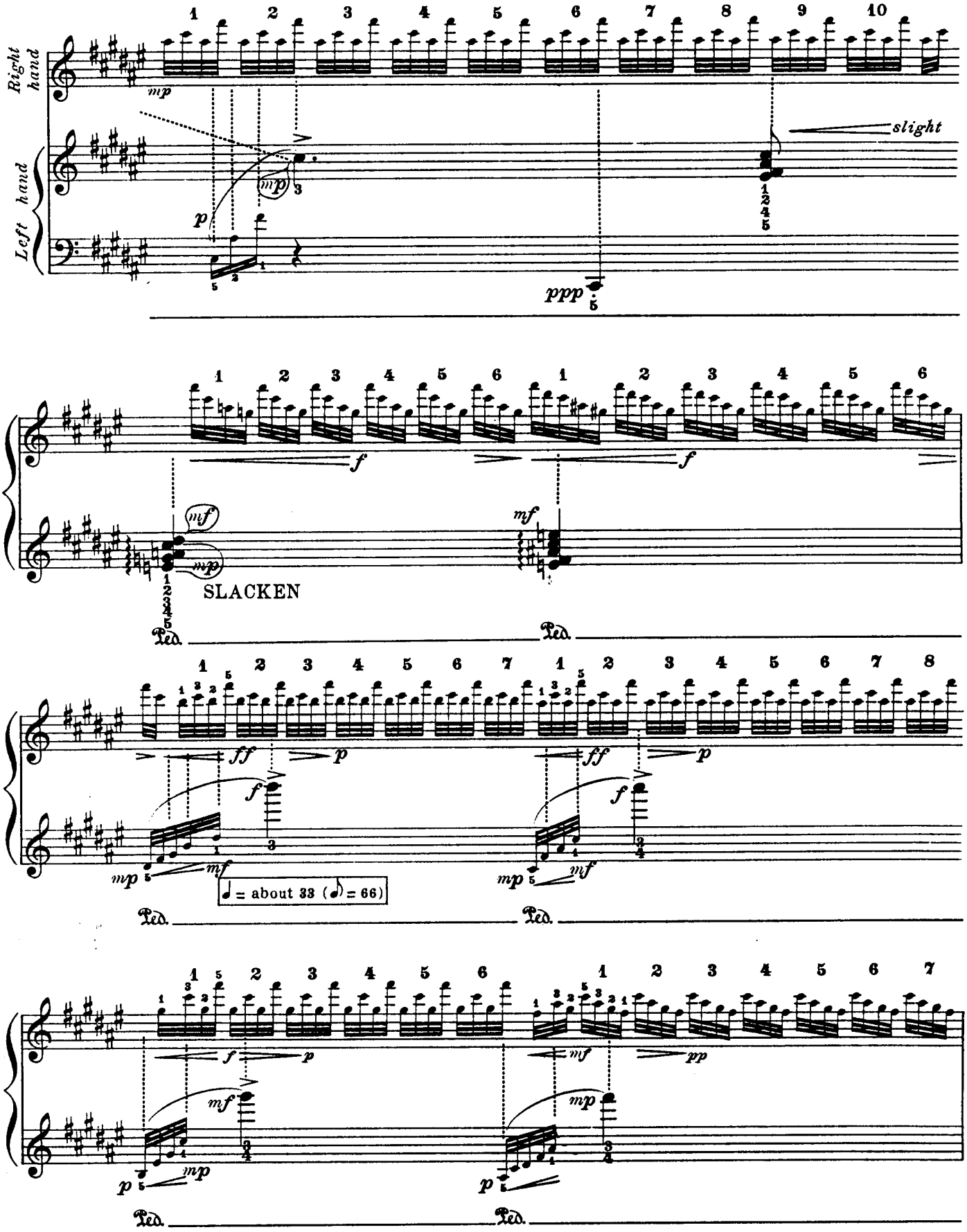

(don't soften)
suddenly soft
Right hand
Left hand
louden slowly but steadily
Ped.

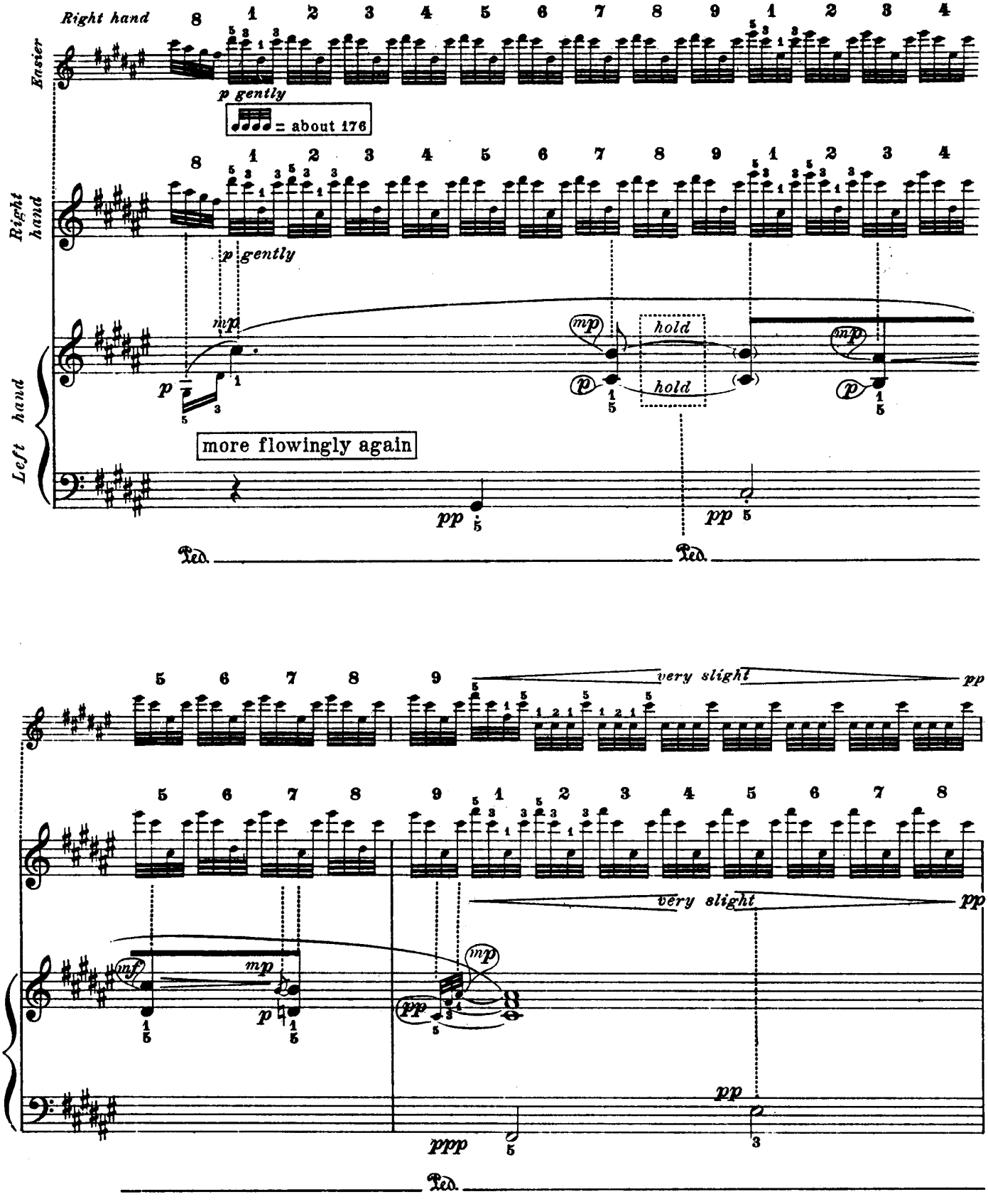

Very quickly fluttering. = about 230
Right hand
Left hand
mp flimsily, though evenly
ff
ff
f
Ped.
the thumb-notes very hard and bright
ff
ff
mf
mf
rather harplike
MUCH SLOWER = about 58
very gradually louden hugely in right hand
Ped.
Ped.
Ped.
Right hand
Left hand
ff
f
Ped.
Ped.

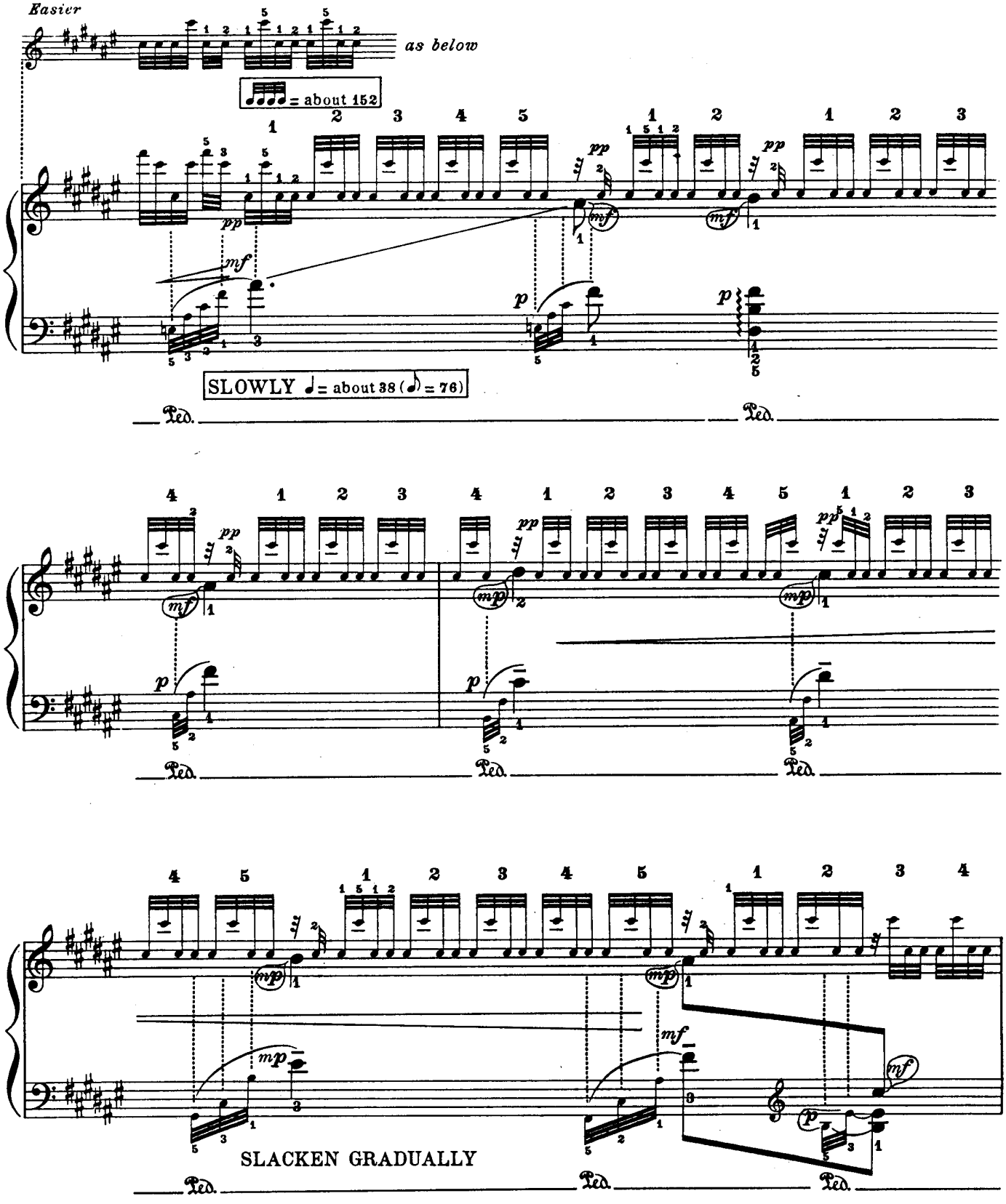

ff
f
Ped.
Ped.
ff louden still more
f
mf
louden
Ped.
Ped.
Ped.
Ped.
louden
ff
fff
ff
GRADUALLY SLOWER AND SLOWER
Ped.
fff
ff
fff
fff
ff
Ped.
Ped.

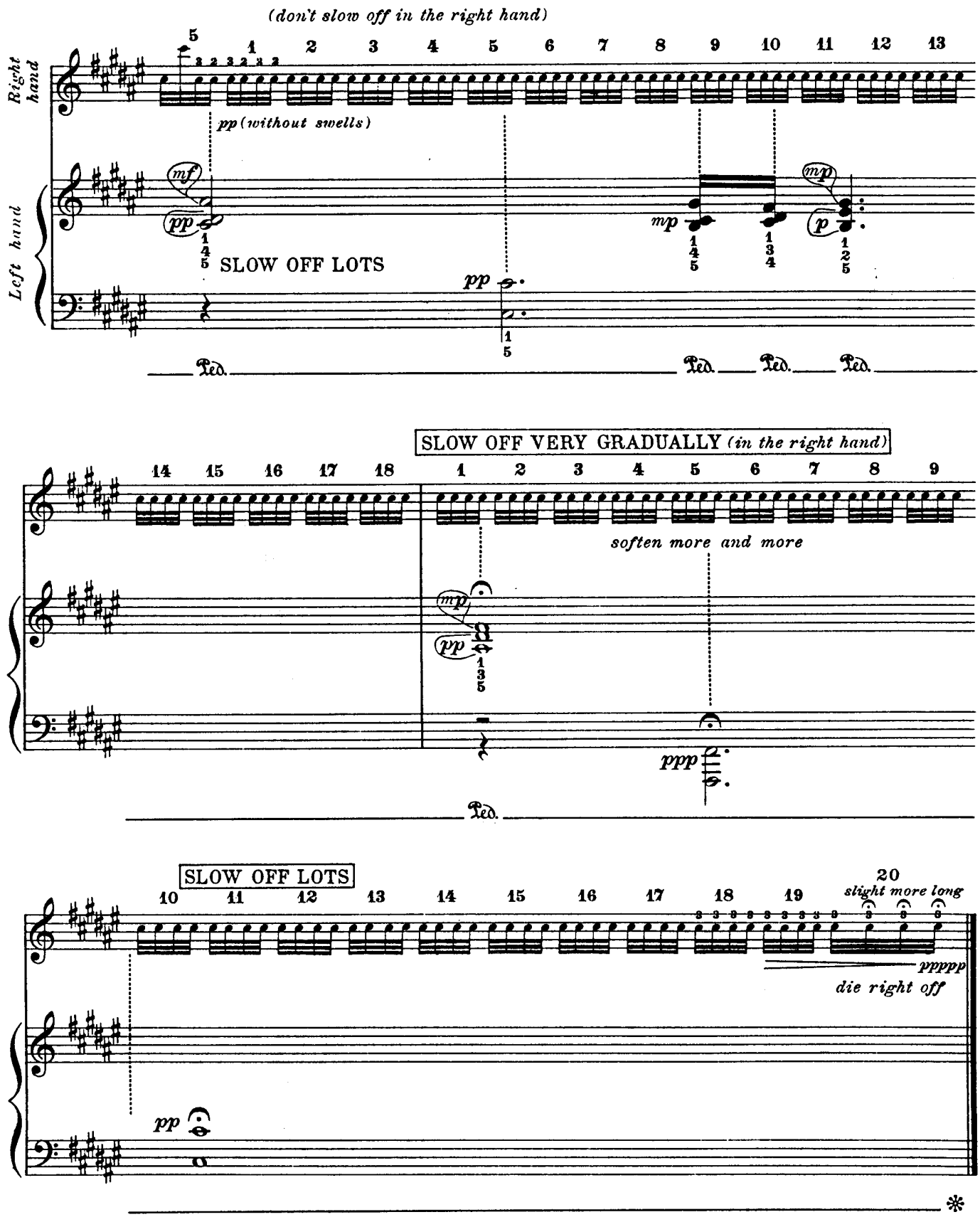

harp it downwards
20
Right hand
Left hand
VERY SLOW
= about 46
(left hand)
Ped.
Ped.
Ped.
Ped.


(= about 184)
just as loud as you can
1st SPEED AGAIN
(not too loud)
= about 92
all you possibly can
lingeringly


Right hand
Left hand
slight
SLACKEN
Ped.
= about 33 (= 66)


Right hand
Easier
p gently
= about 176
Right hand
p gently
mp
p
mp
hold
hold
mp
p
Left hand
more flowingly again
pp
pp
Ped.
Ped.
very slight
pp
very slight
pp
mf
mp
p
mp
pp
pp
ppp
Ped.


Easier
as below
= about 152
SLOWLY ♩= about 38 (𝅗𝅥 = 76)
Ped.
SLACKEN GRADUALLY



February, 1995