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# GRAINGER

LULLABY

FROM

“TRIBUTE TO FOSTER”

PIANO



G. SCHIRMER

NEW YORK

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LULLABY  
from  
"TRIBUTE TO FOSTER"  
for piano  
by  
PERCY ALDRIDGE GRAINGER

•••

Price, \$1.50 net

# 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**

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

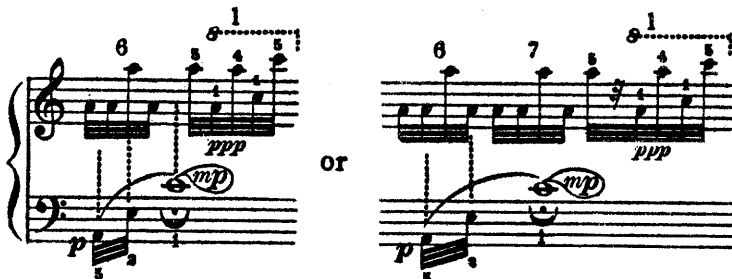
distinctly in such passages as  on the contrary, try and get a rich *blur* of pedalled sound, with *no individual note sticking out*; no separate blow of the hammer clearly heard. Likewise



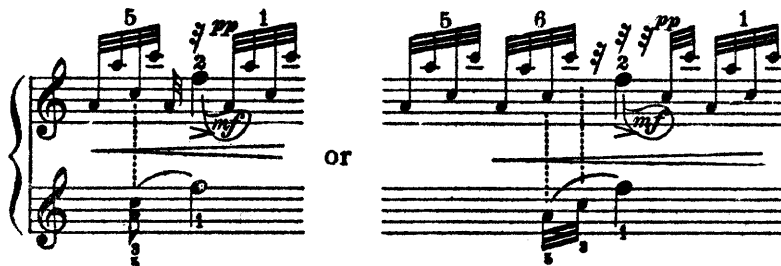
should be sounded as a quickly prattling rush of indistinctly-heard notes, not like clean clear passage-work.

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,

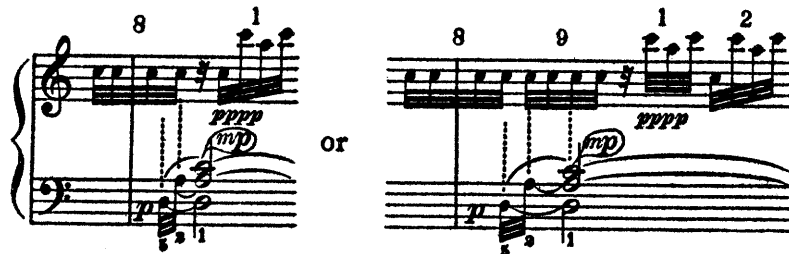
It does not matter whether you play



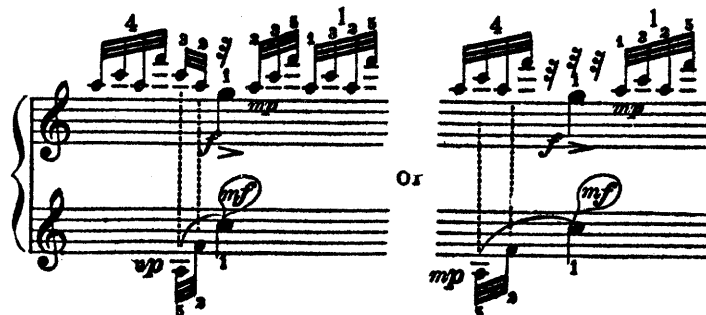
It does not matter whether you play



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.

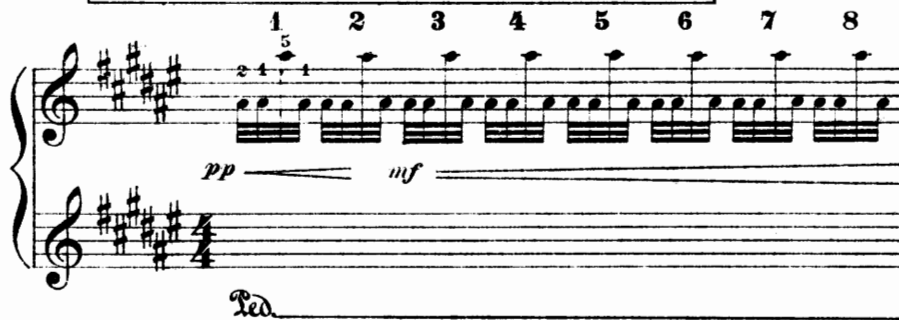
PERCY ALDRIDGE GRAINGER.

# PERCY ALDRIDGE GRAINGER LULLABY from "Tribute to Foster"

**SLOWLY FLOWING: VERY WAYWARD IN TIME**

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

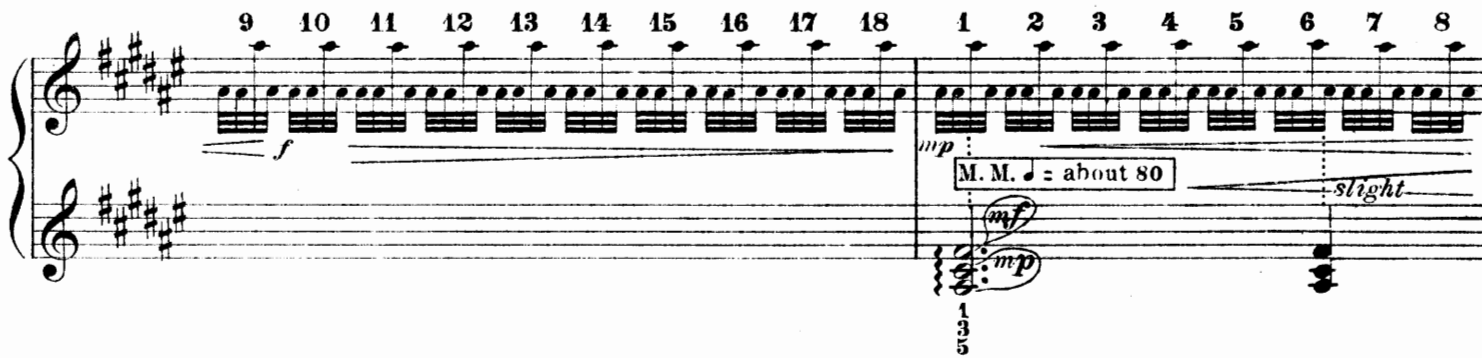
*N. B.*  
Before beginning the Lullaby press down the following key silently , catching its damper in the "sustaining" (middle) pedal. Hold down the sustaining pedal till the very end of the piece.



1 2 3 4 5 6 7 8

*pp* *mf*

Ped.



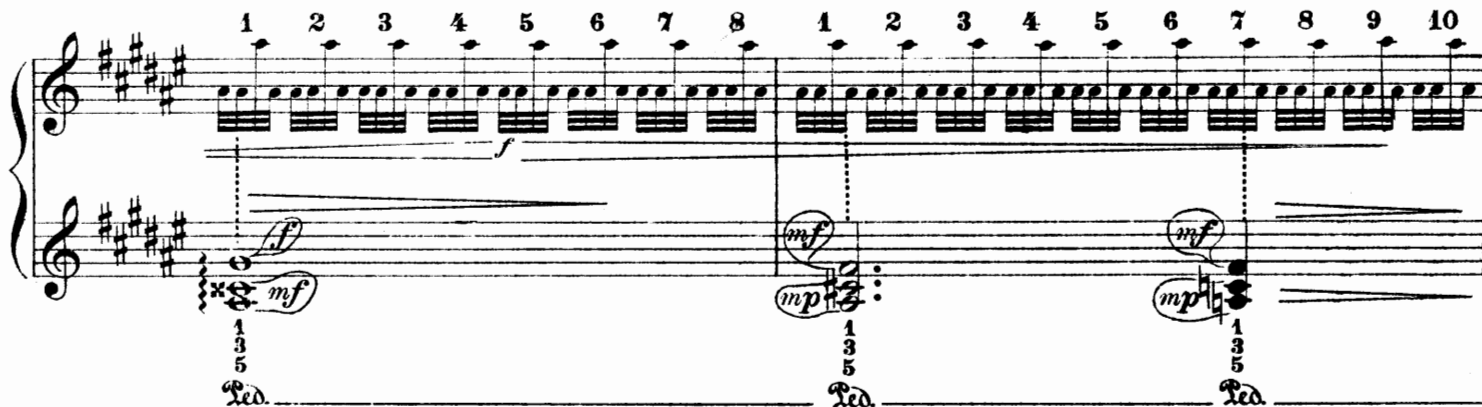
9 10 11 12 13 14 15 16 17 18 1 2 3 4 5 6 7 8

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

M. M. ♩ = about 80

1 3 5

Ped.




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

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

1 3 5

Ped.



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

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

1 2 4

Ped.

**QUICKEN SOMEWHAT**

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

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

1 3 5 1 2 4 1 3 5

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

**SLOW OFF**

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

*ppp* *mp* *p*

M. M. = about 176

*Red.*

8 1 2 3 4 5 1 2 1 2 3

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

*mp* *p*

**SLIGHTLY FASTER THAN 1st SPEED?**

*Red.*

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

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

*Red.*

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

*f* *f* *f*

*ped.* *ped.*

Detailed description: This system contains the first two measures of a piece. The right hand plays a series of eighth-note chords, with fingerings 3, 1, 2, 3, 4, 5, 6, 7, 8 and 1, 2, 3, 4, 5, 6, 7, 8. The left hand plays a bass line with chords, including a triplet of eighth notes (5, 3, 1) and a quarter note (4). Dynamics include *f* and *ped.* markings.

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

*slightly* *f* *f*

*ped.* *ped.*

Detailed description: This system contains the next two measures. The right hand continues with eighth-note chords, fingerings 1, 2, 3, 4, 5, 6, 7 and 1, 2, 3, 4, 5. The left hand has a bass line with chords, including a triplet of eighth notes (5, 3, 1) and a quarter note (4). Dynamics include *slightly*, *f*, and *ped.* markings.

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

*f* *mf* *mf*

*ped.*

Detailed description: This system contains the next two measures. The right hand plays eighth-note chords, fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14. The left hand has a long bass line with chords, including a triplet of eighth notes (5, 3, 1) and a quarter note (4). Dynamics include *f*, *mf*, and *ped.* markings.

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

*pp* *mp*

*ped.*

Detailed description: This system contains the final two measures. The right hand plays eighth-note chords, fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. The left hand has a complex bass line with chords, including a triplet of eighth notes (5, 3, 1) and a quarter note (4). Dynamics include *pp*, *mp*, and *ped.* markings.



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

mp

pppp

1 5 2 3 4 5 6 7

8 23 24 25 26 27 28 29 30 :

pppp

M. M. = about 144

mf

pp

8 9 10 11 12 13 14 15 16 17 18

♩ = about 69

mp

p

pp

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

1 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

ped. ped. ped.

Right hand

Left hand

(Echo)

Right hand always below left

mf

p

pp

ppp

pp

ppp

mp

ppp

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

ped. ped. ped. ped.

*suddenly soft* *very slight*

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

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

SLIGHTLY LINGERINGLY

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

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

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

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

*very slight* *very slight*

*suddenly soft*

*ppp*

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

*Right hand* *Left hand*

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

*mf* (Echo) *pp* *ppp*

*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, oftenest, at cross purposes to them.

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

quicken very slightly

slow off slightly

*pp* *mf*

*Ad.* *Ad.* *Ad.* *Ad.* *Ad.* *Ad.* *Ad.* *Ad.*

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

*mp* *mf* *(hold)* *mf* *mp*

Rich, like men's voices

very lingeringly

*Ad.* *Ad.* *Ad.*

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

*p* *ppp* *p*

*Ad.*

FLOWINGLY ♩ = about 92

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

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

*slight* *suddenly soft*

*Ad.* *Ad.* *Ad.* *Ad.*

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

*very very slight gradually slow off*

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

*ppp*

*Ad.* *Ad.* *Ad.* *Ad.*

FASTER ♩ = about 192

1 2 3 4 5 6 7 8

*pppp hardly hearable, so soft*

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

*very lingeringly*

*Ad.* *Ad.* *Ad.* *Ad.* *Ad.*

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

*p* *p*

*Ad.* *Ad.*

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

*ppp* *mp* *mf* *mp*

*very flowingly ♩ = about 96*

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

*f* (don't soften) *mp* *mp*

*p* suddenly soft

Ped. Ped. Ped. Ped.

This system contains the first two measures of the piece. The right hand plays a continuous eighth-note pattern. The left hand has chords and single notes. Dynamics include *f* (don't soften), *mp*, and *p* suddenly soft. Pedal points are indicated below the staff.

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

Right hand

Left hand

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

louden slowly but steadily

Ped. Ped.

This system contains measures 7 through 16. The right hand continues the eighth-note pattern. The left hand features a crescendo from *mf* to *f* in measures 11-12, followed by a *mp* chord in measure 16. The instruction "louden slowly but steadily" spans measures 11-16. Pedal points are indicated below the staff.

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

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

Ped. Ped. Ped. Ped. Ped. Ped.


This system contains measures 17 through 24. The right hand continues the eighth-note pattern. The left hand features a series of chords, with dynamics increasing from *f* to *ff*. Pedal points are indicated below the staff.

8 9 1 2 3 4 5 6 7 8 9

*f* *ff* *ff*

Ped.

This system contains measures 25 through 33. The right hand continues the eighth-note pattern. The left hand features a series of chords, with dynamics increasing from *f* to *ff*. Pedal points are indicated below the staff.

Very quickly fluttering.  = about 230

Right hand

Left hand

*mp flimsily, though evenly*

*ff*

*ff*

*f*

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

*ped.*


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

*the thumb-notes very hard and bright*

*mf*

*ff*

*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 louden hugely in right hand*

*ped.*

*ped.*

*ped.*

Right hand

Left hand

*ff*

*f*

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

*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* *ff*

*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

*fff* *fff* *fff*

*ped.* *ped.*

Right hand

Left hand

VERY SLOW ♩ = about 46

harp it downwards

20

7

1 2 3 4

fff

1 2 3 4

8

(left hand)

fff

2/4

4

5

Ped.

1 2 3 4

fff

1 2 3 4

fff

1 2 3 4

fff

8

fff

8

fff

fff

1 2 3 4

fff

1 2 3 4

fff

1 2 3 4

fff

8

fff

fff

fff

1 2 3 4

fff

1 2 3 4

fff

1 2 3 4

fff

8

fff

fff

fff

1 2 3 4

fff

1 2 3 4

fff

1 2

fff

Ped.

Ped.

The musical score is divided into three systems. The first system shows the right hand playing a series of sixteenth-note chords, numbered 1 through 4, with a 'harp it downwards' instruction. The left hand plays a sustained chord in the right register, marked 'VERY SLOW' with a tempo of approximately 46 beats per minute. The second system continues the right hand's melodic line and the left hand's accompaniment. The third system features more complex right-hand patterns, including some with grace notes, and the left hand provides harmonic support with sustained chords and occasional melodic lines. Pedal points are indicated throughout the piece.



(♩ = about 184)

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

*fff* *mf*

*fff*  $\frac{2}{4}$

1st SPEED AGAIN

*fff*  $\frac{3}{4}$

*f*  $\frac{3}{4}$

*Red.* (not too loud)

just as loud as you can

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

*fff*  $\frac{3}{4}$

*mf*

*f* *fff*

*Red.* *Red.*

♩ = about 92

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

*f* *fff*

*f* *ff*

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

all you possibly can

lingeringly

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

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

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

Right hand

Left hand

*mp*

*p*

*mp*

*ppp*

*slight*

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5

5 2 1

5

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

*f*

*f*

*mf*

*mp*

SLACKEN

1 2 3 4 5

*mf*

*mp*

1 2 3 4 5 6

*mf*

*mp*

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.

Red.

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

*f*

*p*

*mf*

*pp*

*mf*

*mp*

*p*

*mp*

*p*

*mp*

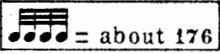
Red.

Red.

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

*Easier*

*p gently*

 = about 176

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

*p gently*

*mp*

*p*

*hold*

*hold*

*mp*

*p*

*more flowingly again*

*pp*

*pp*

*Ad.*

*Ad.*

5 6 7 8 9

*very slight*

*pp*

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

*very slight*

*pp*

*mf*

*mp*

*p*

*pp*

*mp*

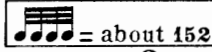
*pp*

*pp*

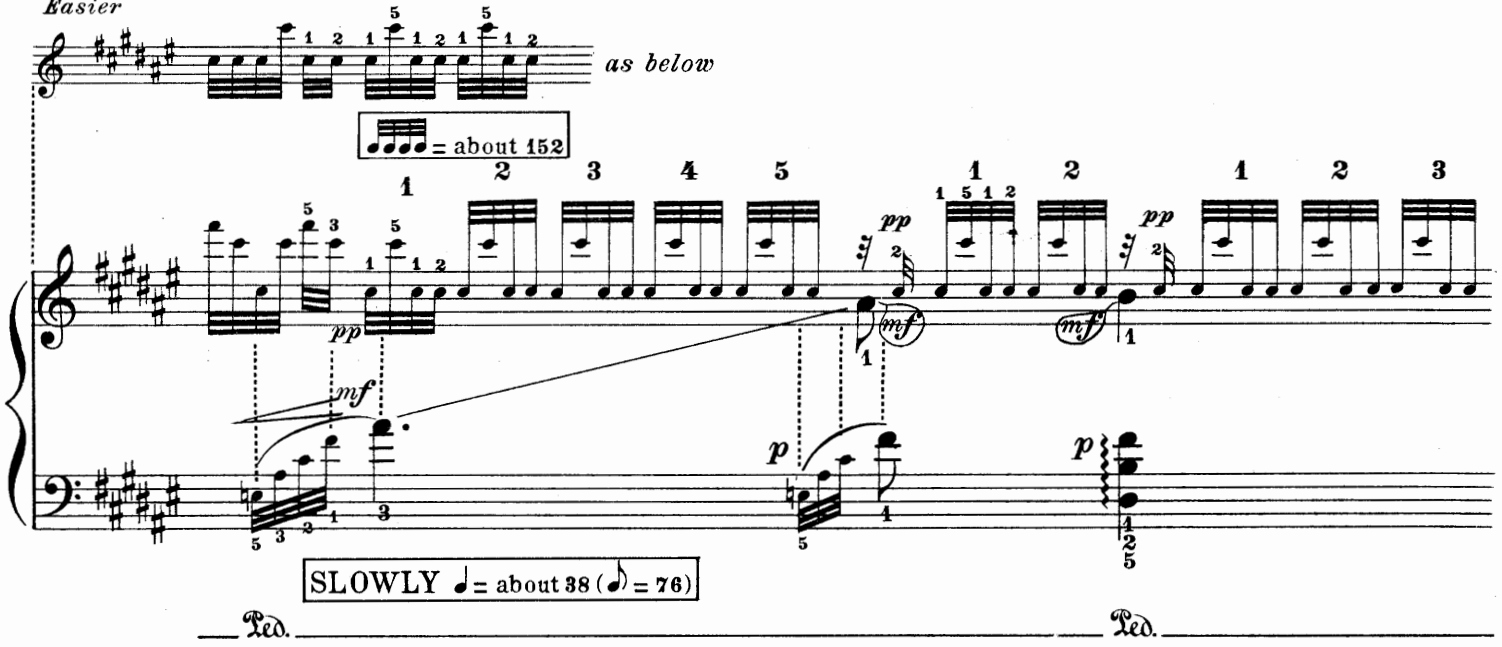
*Ad.*

*Easier*

*as below*

 = about 152

**SLOWLY** ♩ = about 38 (♩ = 76)



1 2 1 1 2 1 1 2 1 2

1 2 3 4 5 1 2 3

pp mf mf

1 5 1 2 2 1

pp mf

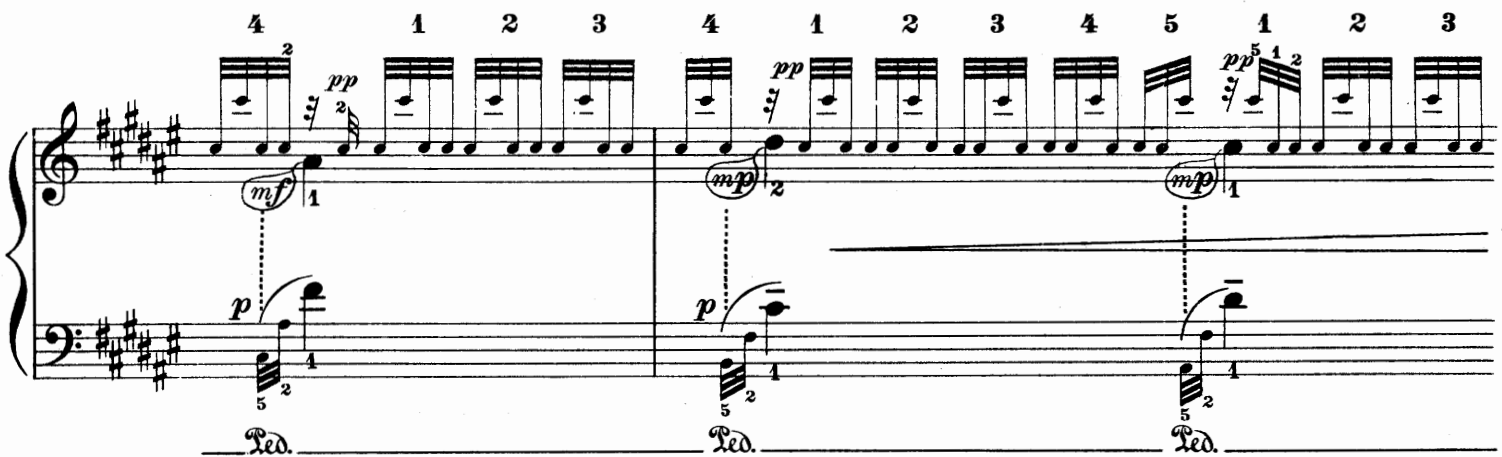
1 2 3

mf p p

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

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

Red. Red.



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

pp mf mp mp

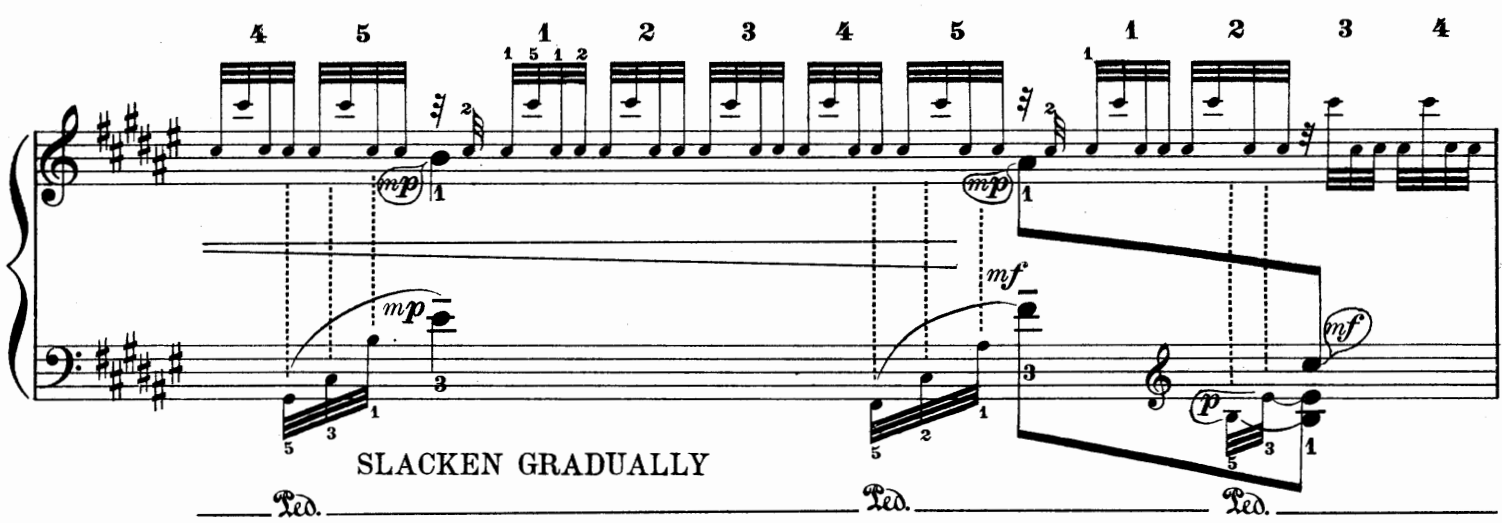
1 2 1

p p p

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

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

Red. Red. Red.



4 5 1 2 3 4 5 1 2 3 4

mp mp

1 1

mf mf

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

5 2 1 3 1 2 3 4

Red. Red. Red.

**SLACKEN GRADUALLY**

(don't slow off in the right hand)

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

3 2 3 2 3 2

*pp* (without swells)

*mf*

*pp*

1 4 5

SLOW OFF LOTS

*pp*

1 5

*mp*

1 4 5

1 3 4

*p*

1 2 5

*mp*

*pp*

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*

1 3 5

*ppp*

1 5

ped.

SLOW OFF LOTS

10 11 12 13 14 15 16 17 18 19 20

slight more long

*pppp*

die right off

*pp*

\*

# Instrumental Compositions

by

## PERCY ALDRIDGE GRAINGER

*Published and imported by G. Schirmer, New York*

### PIANO PIECES

Shepherd's hey. Morris dance	.60
Irish tune from County Derry	.60
The Sussex mummer's Christmas carol	.60
My robin is to the greenwood gone (a ramble)	.60
Walking tune	
Mock Morris (Concert vers)	
Mock Morris (Popular vers)	
Colonial song	
In a Nutshell. Suite	
Arrival platform humlet	.75
Gay but wistful	.75
Pastoral	1.25
"The Gum-suckers" march	1.25
One more day, my John	.60

### TWO PIANOS—FOUR HANDS

In a Nutshell. Suite for piano and orchestra. Orchestral piano solo part, with orchestra part arranged for a second piano in score	2.50
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### PIANO QUARTET

Clog dance. "Handel in the Strand" (Piano, violin, viola, and 'cello)	
Score	.75
Each part	.15

### TRIOS (PIANO, VIOLIN AND 'CELLO)

Colonial song	
Score	.75
Each part	.15
Clog dance. "Handel in the Strand"	
Score	.75
Each part	.15
My robin is to the greenwood gone (A ramble)	
Score	.75
Each part	.15

### VIOLIN AND PIANO

Mock Morris. Complete	.60
Molly on the shore. Complete	.60
The Sussex mummer's Christmas carol	
British folk-music settings, No. 17. Arranged for 'cello or violin	.60

### STRING ORCHESTRA

Irish tune from County Derry. British folk-music settings, No. 15	
Score	.75
Each part	.15
Mock Morris. For seven-part string orchestra	
Score	.75
Each part	.15
Molly on the shore. Irish reel for string orchestra. (A double-bass part has now been added)	
Score	.75
Each part	.15

### PIANO AND STRING ORCHESTRA

Clog dance. "Handel in the Strand." For one or two pianos and string orchestra	
Score (Piano part)	.75
String parts, each	.15

### FULL ORCHESTRA

Molly on the shore	
Compressed full score	1.50
Each part	.15
3 single strings (Violin, viola, 'cello) harp	
a	
full score	1.50
	.15
Shepherd's hey. Morris dance. British folk-music settings, No. 16	
Score	1.50
Each part	.15

### SYMPHONY ORCHESTRA

In a Nutshell. Suite for orchestra, piano and Deagan percussion instruments	
Score	15.00
Parts	20.00
Orchestral piano solo part	2.50

### THEATRE ORCHESTRA

Mock Morris. Complete set (Including "Piano conductor" and "Violin solo conductor")	1.20
Molly on the shore. Complete set (Including "Piano conductor" and "Violin solo conductor")	1.20
Colonial song. Play any or all of the band parts together with the arrangement for "Piano alone"	
Compressed full score	1.50
Each part	.15
Piano alone	.60

### TWELVE INSTRUMENTS

Shepherd's hey. British folk-music settings, No. 3. For 12 instruments	
Score	.75
Each part	.15

### TEN STRINGS

Irish tune from County Derry. British folk-music settings, No. 15	
Score	.75
Each part	.15

### OCTET

My robin is to the greenwood gone (A ramble). Flute, English horn, and six strings	
Full score	.75
Each part	.15

### WIND QUINTET

Walking tune. Flute, oboe, clarinet, horn and bassoon	
Score	.75
Each part	.15

### STRING SEXTET

Mock Morris	
Score	.75
Each part	.15

### STRING QUARTET

Molly on the shore	
Score	.75
Each part	.15

*All of above prices are net*

*Catalog of Percy Grainger's works gratis on request*

## G. SCHIRMER

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