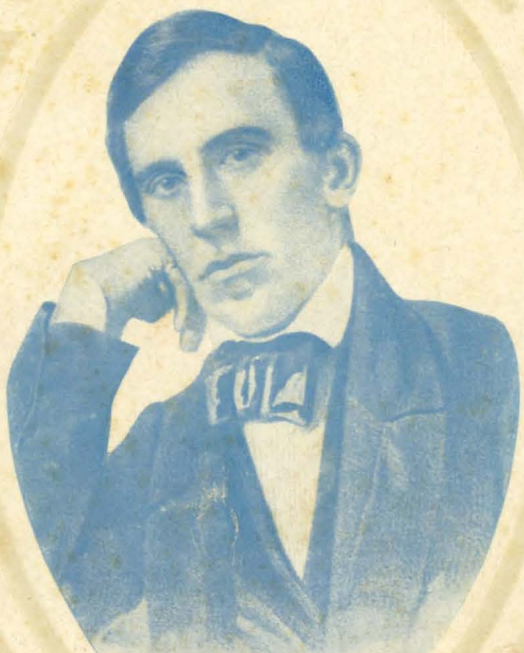




A Scene on the Suwannee River near White Springs, Florida



Stephen C. Foster

Suwannee River

Columbian Conservatory of Music

BIOGRAPHICAL SKETCH—STEPHEN C. FOSTER.

Born in Lawrenceville, Pa., July 4, 1826.

Died in New York, January 13, 1864.



He was of Irish descent; and showed his musical inclinations by teaching himself the flageolet and flute when only seven years old. In 1840 he entered the Academy at Athens, Pa., and while there, produced his first published composition—a waltz for four flutes.

In 1841, he entered Jefferson College near Pittsburg, Pa. Though not noted for his studious qualities, he mastered French and German, learned to paint fairly well, was deeply interested in his studies in music and exhibited a pronounced liking for the works of Mozart, Beethoven and Weber.

His first published song, "Open Thy Lattice, Love," appeared in 1842. From this time until his death, he wrote constantly. Songs with his own words appeared from time to time; some 160 being published. Among them were "The Louisiana Belle," "Old Uncle Ned," "Oh, Sussana," "My Old Kentucky Home," "Old Dog Tray," "Massa's in de Cold, Cold Ground," "Gentle Annie," "Willie, We Have Missed You," "I Would Not Die in Springtime," "Come Where My Love Lies Dreaming," "Old Black Joe," "The Old Folks at Home," "Nellie was a Lady," "Laura Lee," and his last song, written just before his death, "Beautiful Dreamer."

It has been claimed that his "Ellen Boyne" provided the theme of "John Brown's Body," the war-song of the Federal troops from 1861-65.

It will be seen that some of the titles betray the influence of the African race in the country near Mr. Foster's home, and it has been said that he was indebted for many of his themes to the untutored plantation negroes.

His passion seemed to be to produce simple melodies to which to add his own words. So sweet, so simple, so unpretending were these, and so full of meaning and sympathy the words, that they have become veritable folk songs. Few supposed he had studied music scientifically and was familiar with the more classical works of Mozart, Beethoven and Weber. He had the rare gift of being able to combine the poetry of music and verse. His melodies are sung in nearly every home both here and abroad; are simple, and appeal to the heart; are not commonplace, and won the admiration of the musical world.

Stephen C. Foster occupies a most unique and permanent position among the American composers.

HISTORICAL SKETCH—"SUWANEE RIVER," ("OLD FOLKS AT HOME,") STEPHEN C. FOSTER.

This folk-song describes the longing for home, a sentiment which is inherent in every human breast. The person who is supposed to be singing the song has been carried to the North, away from the bonds of slavery, and while happy to be released from his old surroundings, still has a yearning for the old folks at home. Mr. Foster wrote the words, and afterwards wed them to the music, making a complete musical composition, which otherwise would not have been so satisfactory, had some other composer written the music.

These songs have been styled the true type of American music, but the real negro melodies as sung and evolved by them; also the Indian music must be taken into consideration.

"SUWANEE RIBBER"

(Old Folks at Home).

I.

'Way down upon de Suwanee Ribber,
Far, far away,
Dere's wha my heart is turning ebber,
Dere's wha de ol' folks stay.
All up and down de whole creation,
Sadly I roam,
Still longing for de ol' plantation,
And for de ol' folks at home.

CHORUS.

All de world am sad and dreary,
E'bry wha I roam;
Oh! darkies, how my heart grows weary,
Far from de ol' folks at home.

II.

All roun' de little farm I wander'd
When I was young;
Den many happy days I squander'd,
Many de songs I sung.
When I was playing wid my brudder,
Happy was I;
Oh! take me to my kin' ol' mudder,
Dere let me lib and die.

III.

One little hut among de bushes,
One dat I love,
Still sadly to my mem'ry rushes,
No matter wha I rove.
When will I see de bees a-hummin'
All roun' de com'?
When will I hear de banjo tummin'
Down in my good ol' home?

FORM-ANALYSIS: "SUWANEE RIVER" (OLD FOLKS AT HOME) STEPHEN C. FOSTER.

This composition is in the simple, or composite Song-Form; being divided into two divisions: The first consists of the verse, and the second the chorus.

FIRST DIVISION. } First part; measures 1-8.
 } Second part; measures 9-16; a repetition of the first part.

SECOND DIVISION } First part; measures 17-20.
 } Second part; measures 21-24, which are a repetition of the first part of the first Division.

The Variations are in the same form.

VARIATION I. The Melody is in the left hand with a chord accompaniment in the right.

VARIATION II. The Melody is in the right hand, with a broken chord or arpeggio accompaniment, representing a banjo in the left. The Coda or added Chorus is in four voices, and is the same as the Second Division.

TECHNIC TO "SUWANEE RIVER" (OLD FOLKS AT HOME) STEPHEN C. FOSTER.


TEMPO. *Andante espressivo* means slowly and with expression. There are four counts to each measure, and the first note should receive a slight accent. While in the Song-Form it is desirable to follow the words, and the time is not necessarily strict, frequent Ritards may be made, especially those indicated in the music. Observe the *Holds* or *Pauses*, as they give an added interest to the melody.

SLURS The slurs have been placed over the notes to outline the poetry. Make a new beginning at each slur, and a slight pause at the end.

PEDALS. No Pedal marks are inserted, as the piece can be played on both the organ and piano. When played on the piano, change the Pedal with each melody note, as this gives a clearness and at the same time a singing tone.

TOUCH. Use the *legato* or sustained touch in the melody parts. Press the melody notes somewhat firm, and when playing on the piano have the theme more prominent; in the proportion of about one quarter louder than the accompaniment.

MEMORIZING. Learn the theme first, and study the Form-Analysis closely. The Variations are an exact repetition of the melody, with two slight changes, marked *a* and *b* in the music.

INTERPRE- M. F. means mezzo forte—play with a medium tone; F means forte—play loud, TATION. with a full tone; M. P. means mezzo piano—play with a medium tone; *cresc* means crescendo—increase in loudness and fullness of tone. The mark 

means to decrease in tone; Rit means Ritardando—slow up in speed. Let the whole composition be played in a smooth, flowing style.

TECHNIC. Practice the exercises on the technic sheet carefully taking each section separately. Do not anticipate the right or left hand; strike the notes exactly together. Note the fingering carefully, and while it is not written over every note, enough has been inserted to secure a correct method of fingering.

CAUTION. When music is played too loud, it ceases to be music, and becomes noise; play softly and with expression; in this way your efforts will give pleasure.

Technic exercises to Suwanee River. *Stephen C. Foster.*

R.H.

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

R.H.

1 2 1 5 5 3 1 2 3 2

R.H.

Chords and eighth notes exercise.

L.H.

5 1 3 5 1 2

L.H.

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

L.H.

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



Suwanee River.

(Old Folks At Home.)

Arranged by W. D. Armstrong.

Melody by STEPHEN C. FOSTER.

Andante espressivo.

'Way down up-on de Suwanee ribb-er, Far, far a - way,

mf

Handwritten fingerings: 3, 2, 1, 3, 2, 1, 5, 3, 5, 5, 3, 1, 2

Dere's wha my heart is turn-ing ebb-er, Dere's wha de ol' folks stay, All up and down de

Handwritten fingerings: 3, 2, 1, 3, 2, 1, 5, 3, 5, 5, 3, 1, 2, 2, 1, 3, 2, 1, 3, 2

whole cre - a - tion, Sad - ly I roam, Still long-ing for de ol' plan - ta - tion,

Handwritten fingerings: 1, 3, 2, 1

Chorus.

And for de ol' folks at home. All de world am sad and drear-y, E-'bry wha I

cresc.

roam; Oh! dark-ies how my heart grows wear-y, Far from de ol' folks at home.

mf

Handwritten fingerings: 2, 3, 2, 1, 3, 2, 1, 5, 3, 5, 5, 3, 1, 2, 3, 2, 1



Var. 1.

All roun' de lit-tle farm I wan-der'd When I was young; Den man-y hap-py

f

cantando

days I squan-der'd Man-y de songs I sung. When I was play-ing wid my brud-der,

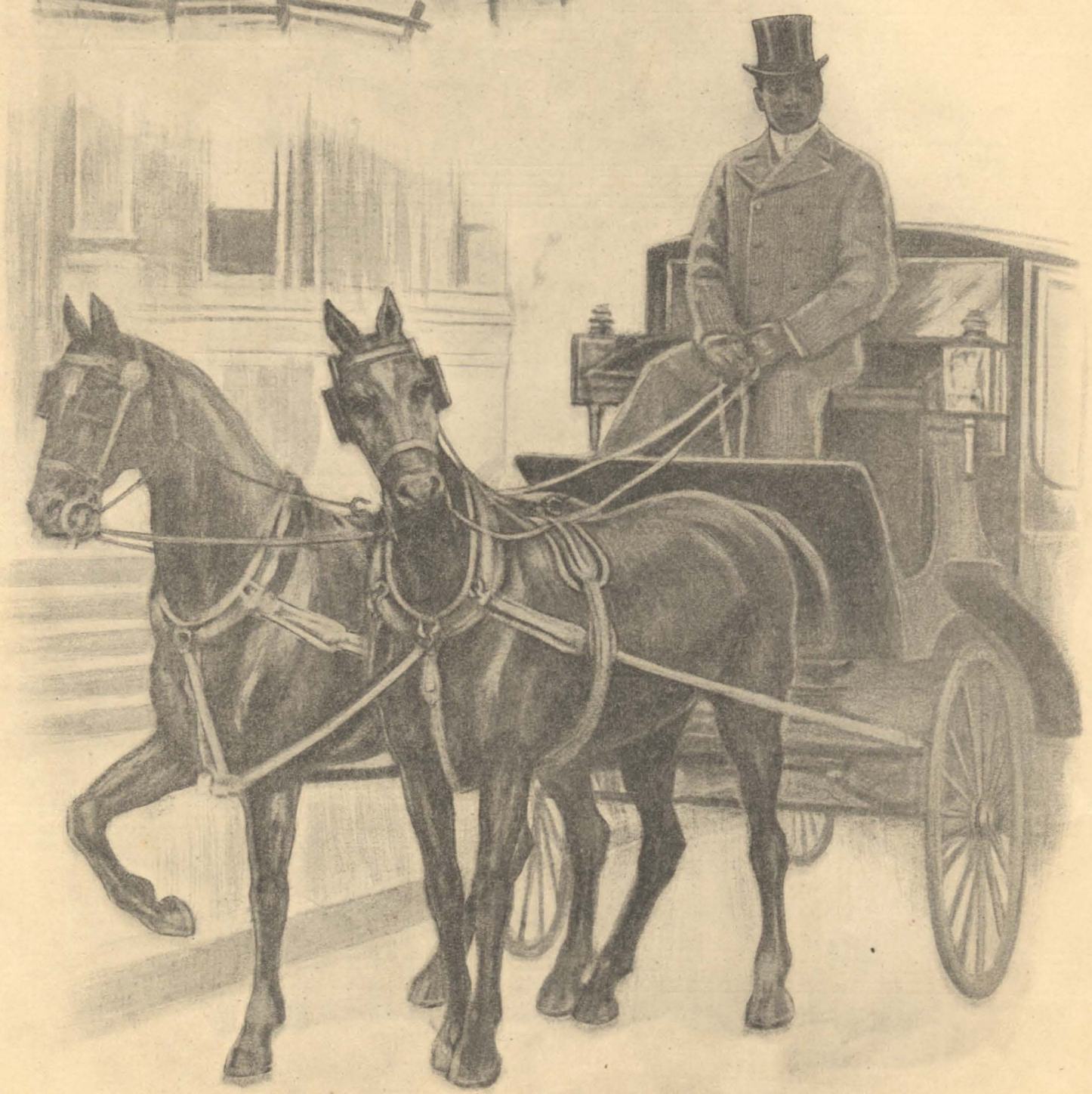
Hap - py was I; Oh! take me to my kin' ol' mud-der, Dere let me lib and

Chorus.

die. All de world am sad and drear-y E-'bry wha I roam,

cresc.

Oh! dark-ies how my heart grows wear-y, Far from de ol' folks at home.



Var. 2.

One lit-tle hut a - mong de bush-es One dat I love Still sad-ly to my
mp

mem-ry rush-es, No mat-ter wha I rove. When will I see de bees a hummin'

All roun' de com'? When will I hear de ban-jo tummin' Down in my good ol'

Cho.

home? All de world am sad and drear-y, E 'bry wha I roam;

Full Chorus.

Oh! darkies hōw my heart grows weary Far from de ol' folks at home. All de world am sad and dreary,
mp

E 'bry wha I roam; Oh! darkies, how my heart grows weary, Far from de ol' folks at home.

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- 4—Notes; how formed and their values.
- 5—Time; common and triple. Counting.
- 6—Time, continued. Rests; how formed and their values.
- 7—Dotted notes and rests. Value of the dot.
- 8—The scale. Formation of scale. C Major scale. Degrees. Octave.
- 9—Key signature; Meaning of. All Major Key Signatures. G Major scale.
- 10—The Natural. Accidentals. Ledger Lines. D Major scale.
- 11—Technic; meaning of. Five finger exercise. A Major scale.
- 12—Repeat signs. Technic, continued. E Major scale.

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- 17—The thumb illustrated. Special movements and exercises for same. Triads in A Major. E flat Major scale.
- 18—Five finger exercises, continued. Triads in E Major. A flat Major scale.
- 19—Fourth finger illustrated. Special movements and exercises for same. D flat Major scale. Triads in B Major, completing the triads in Major keys having sharps.
- 20—Fifth finger illustrated. Special movements and exercises for same. The triplet. G flat Major scale, completing the Major scales having flats.
- 21—Octaves. Exercises in playing octaves. Triads in F Major and B flat Major.
- 22—Chord study. E flat and A flat Major triads.
- 23—The Grace note. Exercises illustrating same. D flat and A flat Major triad, completing the triads in Major keys having flats.
- 24—The turn. Exercises illustrating same.

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- 25—The Minor scale. Normal, Harmonic, Melodic and Mixed Minor scale. A Minor Harmonic Minor scale.
- 26—Chords of four tones. Chord of the 7th in Key of C Major. Harmonic E Minor scale.
- 27—The double third. B Minor scale. Chord of the 7th in G Major.

Lesson.

- 28—The arpeggio illustrated. Arpeggio exercise in key of C Major. F sharp Harmonic Minor scale. Chord of the 7th in D Major.
- 29—The legato touch. Exercises illustrating same. The tie. Exercises illustrating same. C sharp Harmonic Minor scale. Chord of the 7th in A Major.
- 30—The staccato touch. Exercises illustrating same. G sharp Harmonic Minor scale. Chord of the 7th in E Major.
- 31—The trill. Trill exercises. D Harmonic Minor scale. Chord of the 7th in B Major.
- 32—The piano pedals. Their correct and incorrect uses. G Harmonic Minor scale. Chord of the 7th in F Major.
- 33—The double sharp. Exercise in triplets. C Harmonic Minor scale. Chord of the 7th in B flat Major.
- 34—Study and exercise in double sixths. Exercises for wrist movement. F Harmonic Minor scale. Chord of the 7th in A flat, D flat and G flat Major, completing the chords of four tones in Major keys.
- 35—Proper manner of striking chords. Tied notes in chords. Wrist and arm exercises. B flat Harmonic Minor scale. Triad in A Minor.
- 36—Staccato studies. E flat Harmonic Minor scale, completing the Harmonic Minor scales. Triads in E Minor.

THIRD QUARTERLY EXAMINATION.

Being a complete review of lessons 24 to 36.

- 37—Exercise in crossing the hands. Triads in B Minor. Melodic A Minor scale. Staccatissimo exercise for both hands.
- 38—Syncopation and exercises illustrating same. Triads in F sharp Minor. Melodic E Minor scale.
- 39—Passing thumb under hand. Trill exercises. Triads in C sharp Minor. Melodic B Minor scale.
- 40—Chromatic scale. Triads in G sharp Minor. Melodic F sharp Minor scale.
- 41—Expression. Meaning of same in music. Different expression marks. Exercises illustrating expression marks. Triads in D Minor. Melodic C sharp Minor scale.
- 42—Expression, continued. Different tempo marks explained and illustrated. Triads in G Minor. Melodic G sharp Minor scale.
- 43—Memorizing. Correct and most easy method of memorizing explained. Triads in C Minor. Melodic D Minor scale.
- 44—Sustaining tones. Triads in F Minor. Melodic G Minor scale.
- 45—Inversions of chords. Triads in B flat Minor. Melodic C Minor scale.
- 46—Modulation. Triads in E flat Minor, completing the Minor triads. Melodic F Minor scale.
- 47—Playing two notes against three. Illustration of same. Melodic B flat Minor scale.
- 48—Changing fingers on repeated notes. Correct and incorrect manner of so doing. Melodic E flat Minor scale.

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