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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

THE LULLABY AS ART SONG: ENGAGING REPERTOIRE
FOR STUDY AND PERFORMANCE

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Arts

Carissa Scroggins

College of Performing and Visual Arts
School of Music
Vocal Performance

May 2021

This Dissertation by: Carissa Scroggins

Entitled: *The Lullaby as Art Song: Engaging Repertoire for Study and Performance*

has been approved as meeting the requirement for the Degree of Doctor of Arts in College of Performing and Visual Arts in School of Music, Program of Voice.

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ABSTRACT

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When selecting repertoire, teachers of singing do not often turn to lullabies. The consensus is they are too simple in melody, texture, and harmony to warrant attention. However, this commonly held view should be reconsidered because lullabies can offer dramatic text settings. Lullabies can be divided into two categories: those for practical use and those for performance. The latter are composed as art songs written from many perspectives. They can be nationalistic, violent, frustrated, funny, and can use sleep as a metaphor for the release of death. This wealth of subject matter and variety of styles and skill levels found in art song lullabies make them a viable choice for study and performance. While most lullabies conform to the expected characteristics (lilting meter, etc.), many stray away from the standard in surprising and expressive ways. This document includes a catalog of lullabies written for concert performance whose scores are readily available. The catalog is organized by language and includes the poet, source, key, and range for each song, providing singers and teachers of singing an aid in exploring this unusual and often ignored repertoire.

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Ah, music,' he said, wiping his eyes.
'A magic beyond all we do here!

-Albus Dumbledore¹

¹ J.K. Rowling, *Harry Potter and the Sorcerer's Stone* (NY: Scholastic, 1998), 95.

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CHAPTER I

INTRODUCTION

Lullabies are often ignored in the voice studio. The universal perception of lullabies is that they are soothing and gentle, intended for a mother to sing a child to sleep. However, there is a distinction to be made between lullabies lulling little ones to sleep and lullabies composed and intended as art song. The genre has more diversity than most people realize. Lullabies can be written from many perspectives. They can be nationalistic, violent, and frustrated. They are sung in many languages and styles. This dissertation focused on lullabies written as art songs for public performance with piano. A catalog of highly accessible lullabies with indications of score availability is provided as an appendix. The intention of this study was to provide a much-needed resource that assists in repertoire selection.

Significance

By addressing lullabies composed as art songs for concert performance with piano, this dissertation fills a gap in the literature and practical resources for teachers of singing. Well-respected anthologies such as Carol Kimball's *Song: A Guide to Art Song Style and Literature* do not incorporate lullabies except in the extended study lists² or when they are part of a well-known set and not for the piece's individual merit.³ This study examined lullabies through the lens of five themes: Quintessential Lullaby, Nationalism, Perspective, Death, and

² Carol Kimball, *Song: A Guide to Art Song Style and Literature*, Revised edition (Milwaukee: Hal Leonard, 2005), 110, 126, 139.

³ Kimball, Mussorgsy's *Pesni I plaski smerti* 455.

Threats/Rewards. By looking at these themes, and several lullabies within each theme, this dissertation explored the wide diversity of lullabies available for study and performance. This study expanded the perception of lullabies by exploring the diversity of the genre and serves as a resource for repertoire selection. The genre is too rich and varied for every song to be discussed in detail. Therefore, a catalog of lullabies written for concert performance whose scores are readily available is provided in the Appendix. The catalog is organized by language and includes the poet, source, key, and range for each song, providing singers and teachers of singing an aid in exploring this unusual and often ignored repertoire.

Delimitations

This dissertation discussed lullabies written as art songs for solo vocal performance with piano. There is a wealth of traditional lullabies across the globe – “Edo lullaby” in Japan and “Mwana wa nnyaba” in Uganda are two well-known examples. However, the study of these is beyond the scope of this dissertation. Nor are arrangements of pre-existing folk song lullabies be included. This study focused exclusively on art song lullabies written and performed in the Western European classical tradition. Songs considered met one of two criteria: 1) they must have *lullaby* or *cradle song* in the title or 2) they must be sung with the intent of quieting someone. Lullabies that have been arranged or composed for choral settings are not discussed. The use of lullaby themes in instrumental works is also not discussed. All pieces featured in the study and including those listed in the catalog, are highly accessible through well-known song collections, anthologies, or Petrucci Music Library (IMSLP). Lullabies that are rare and difficult to find were not discussed or included in the catalog.

Review of Source Material

Research that discusses the significance of lullabies includes Kate Martin's "On the Importance of *Lullabies* in Early Childhood"⁴ and Michelle R. Strutzel's dissertation *The Effects of Recorded Lullabies on Infants Receiving Phototherapy*.⁵ There have also been analyses of lullabies, as in "Brahms's 'Wiegenlied' and the Maternal Voice" by Karen Bottge⁶ and "The Lullabies of Max Reger" by Richard Mercier.⁷ However, no source exists that explores the diversity of mood and style of the entire lullaby genre. Annette Nicolai's dissertation, *Benjamin Britten's "A Charm of Lullabies": Historical survey, analysis and performance*⁸ contributes to filling this gap; however, it was written with the intent to "aid in the expression of the music and enhance the performance of these songs,"⁹ not to expand accepted art song repertoire. Additionally, it focuses on a single song cycle. Gloria Shafer's article "Children's Song Cycles are for Everyone,"¹⁰ addresses cycles intended to be sung by adults for an audience of children. Shafer's article extols the richness of song cycles as they pertain to exploring new repertoire choices. While this is an excellent resource for song cycles, the only lullaby included is Benjamin Britten's *A Charm of Lullabies*.

⁴ Kate Martin, "On the Importance of *Lullabies* in Early Childhood", in *Perspectives* 9/4 (2014), 11-16.

⁵ Michelle R. Strutzel, *The Effects of Recorded Lullabies on Infants Receiving Phototherapy* (M.M. Thesis, The Florida State University, 2012), <https://fsu.digital.flvc.org/islandora/object/fsu:183136/datastream/PDF/view>, accessed August 20, 2020.

⁶ Karen Bottge, "Brahms's 'Wiegenlied' and the Maternal Voice," in *19th-Century Music* 28/3 (Spring 2005), 185-213.

⁷ Richard Mercier, "The Lullabies of Max Reger," in *The Journal of Singing* 68/4 (March/April 2012), 373-386.

⁸ Annette Nicolai, *Benjamin Britten's 'A Charm of Lullabies': Historical survey, analysis and performance*, (M.M. Thesis, California State University, 1992).

⁹ Nicolai, Abstract.

¹⁰ Gloria Shafer, "Children's Song Cycles are for Everyone," in *Music Educators Journal* 67/9 (May, 1981), 32-35.

Methodology

An art song, as defined by Oxford Music Online, is “a song intended for the concert repertory[...] the term is more often applied to solo than to polyphonic songs.”¹¹ This study followed Carol Kimball’s criteria of selecting songs that are available in published form.¹²

There are many elements to consider when examining a piece of music. Each piece included in this study was examined through the following lenses even if they all are not mentioned in each analysis. Each examination focused on aspects of the piece that give it a unique character within the lullaby genre.

Each lullaby begins with markings for tempo and mood. If a song has the markings *prestissimo* (“As fast as possible”) or *geschäftig* (bustling, stirring) the likelihood it is a lullaby is low. However, the repertoire explored in this study pushed the expected boundaries of what makes a lullaby.

The key of a lullaby was considered, as was its harmonic rhythm (how quickly and frequently the harmonic language changes within a piece). Lullabies use major and minor keys with equal weight. There was no preference shown in the lullabies examined in this study.

The dynamics of a piece play a significant part in how it is perceived. A lullaby used in a practical setting will keep to soft dynamics as the intent is to coax a baby to sleep. Anything too jarring will have the opposite effect. This study closely examined the interplay of dynamics of each piece. The dynamics of several works examined, especially into the twentieth century, belied this expectation to great ironic effect.

¹¹ “Art Song,” January 20, 2001, Oxford Music Online, <https://www-oxfordmusiconline-com.unco.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001381?rsk=ZHybA>, accessed July 17, 2020.

¹² Kimball, xiv.

The form of a piece can have a significant influence on how the text is conveyed. How the text interacts with the musical form was considered. This resulted in unique text treatments, such as word painting or other special features. A study of a piece's vocal line included range, tessitura, and melodic movement.

The importance of the piano in art song is universally acknowledged to have started with Schubert's songs. As the nineteenth century progressed, so did the involvement of the piano in art song. Because of this the texture, patterns, and countermelodies found in the piano part play an enormous role in art song and should be paid great attention in any analysis.

For the occasional analysis commentary, the language and analysis style from Steven Laitz's books *The Complete Musician* and *Graduate Review of Tonal Theory* was used.¹³ Scores for this study were taken from IMSLP,¹⁴ *The First Book of Solos*,¹⁵ *15 American Art Songs*,¹⁶ *Cinco Canciones Negras*,¹⁷ *A Charm of Lullabies*,¹⁸ Score Exchange,¹⁹ *Cinq Poèmes de Max Jacob*,²⁰ and *Old American Songs: Aaron Copland*.²¹

For the purposes of discussing specific pitches, the "American Standard" or "Scientific Pitch Notation System" was used. Thus, the lowest pitch of C located on the grand piano was referenced as "C1," and the Cs were numbered consecutively as they rose.

¹³ Steven Laitz, *The Complete Musician*, 3rd edition (Oxford: Oxford University Press, 2011). AND Steven Laitz, *Graduate Review of Tonal Theory* (Oxford: Oxford University Press, 2010).

¹⁴ IMSLP/Petrucci Music Library, www.imslp.org.

¹⁵ *The First Book of Solos* (Milwaukee: G. Schirmer, Inc., 2005).

¹⁶ *15 American Art Songs* (Milwaukee: G. Schirmer, Inc., 1993).

¹⁷ Xavier Montsalvatge, "Canción de cuna para dormir a un negrito" *Cinco Canciones Negras* no. 4 (San Antonio, TX: Southern Music Publishing Co, 1958).

¹⁸ Benjamin Britten, "The Highland Balou," *A Charm of Lullabies* op. 41, no. 2 (London: Boosey & Hawkes, 1949).

¹⁹ Peter Warlock, "Sleep," Schubertline (2003), <https://www.scoreexchange.com/scores/178434.html>, accessed October 28, 2020.

²⁰ Francis Poulenc, "Berceuse," *Cinq poèmes de Max Jacob*, no. 4 (Paris: Rouart, Lerolle & Cie, 1932), [https://imslp.org/wiki/5_Po%C3%A8mes_de_Max_Jacob,_FP_59_\(Poulenc,_Francis\)](https://imslp.org/wiki/5_Po%C3%A8mes_de_Max_Jacob,_FP_59_(Poulenc,_Francis)), accessed August 24, 2020.

²¹ *Old American Songs: Aaron Copland* (New York: Boosey & Hawkes, 2005).

Therefore, Middle C was referenced as “C4.” Any stylistic or harmonic analysis discussed in this study followed Jonathan Bellman’s work *A Short Guide to Writing About Music*.²²

The variety of themes in the lullaby genre were narrowed to a focus in this study on five topics: Quintessential Lullaby, Nationalism/Heritage, Perspective, Sleep as a Metaphor for Death, and Threats/Rewards. These themes appear in lullabies throughout the Western art song canon.

For the chapter on the Quintessential Lullaby, Brahms’ “Wiegenlied” was selected along with three other pieces that fit the standard notion of the genre: Alexander Gretchaninov’s “Kolybel’naya,” Hamilton Harty’s “A Lullaby,” and Cécile Chaminade’s “Berceuse.” Each of these works follow almost all the expected characteristics of a lullaby. They demonstrate variation in subject matter and language, providing a well-rounded look at Western lullabies.

Lullabies often contain themes of nationalism or cultural heritage and identity. To illustrate this aspect, the following works were examined: Gladys Rich’s “American Lullaby,” which depicts the hustle and bustle of city life in mid-20th century United States, Xavier Montsalvatge’s “Canción de Cuna para Dormir a un Negrito,” which addresses Caribbean slavery and black identity, Benjamin Britten’s “The Highland Balou,” using a fiercely clannish text of Scotland’s favorite poet Robert “Robbie” Burns, and Edvard Grieg’s “Kveld-sang for Blakken,” a lullaby for a hard-working farm horse.

Generally, lullabies are intended for mothers to sing. However, some are written from a non-maternal perspective. A popular lullaby voice is either of Virgin Mother Mary or speaking of her, as in Max Reger’s “Maria Wiegenlied.”

²² Jonathan D. Bellman, *A Short Guide to Writing About Music*, 2nd edition (New York: Pearson Longman, 2007).

Edvard Grieg, who wrote many lullabies, wrote his “Vuggesang” from the father’s perspective. Henri Lutz’s “Berceuse d’amour” is sung by a man to his lover. Lullabies can be turned inward to oneself, as is Peter Warlock’s “Sleep.” And lastly, Modest Mussorgsky’s “Kolybel’naya” alternates between the perspectives of the mother and Death.

Whether through high infant-mortality rate prior to the mid-twentieth century or the frequent affiliation of sleep with death in Western literature, the theme of death in lullabies is prevalent. Poldowski’s “Berceuse d’Armorique” features a mother bemoaning the child’s future death in a life at sea, but also the inevitable loss of childhood. Edvard Grieg’s “Margretes Vuggesang” requires interpretation, however, references within the text connect it to the death theme. “Berceuse de guerre” by John Alden Carpenter offers a horrific insight into families torn by war. Robert Franz’s “Mutter, o sing mich zur Ruh” is also themed on a dying child, but this piece is sung by the child to the mother.

Lastly, the theme of Threats and Rewards is popular in lullabies. Francis Poulenc’s “Berceuse” is a lullaby from a reluctant caregiver’s perspective. The opening line threatens the child with a spanking if he cries again and doesn’t go to sleep. This lullaby also mentions numerous dire scenarios that could happen to the child with the intent of scaring the child into obedience. Aaron Copland’s “The Little Horses” is a very well-known lullaby that centers on promises of cake, carriages, and, of course, horses. Karl Reinecker’s “Püppchenwiegenlied” also gives promises, this time of singing to the child of little sheep and the waddling goose, with the wiggly, waggly tail. And finally, Benjamin Britten’s “A Charm” is an example entirely of threats. The opening line, and prevailing motive, of “Quiet! Sleep!” leads to a series of threatened magical torments.

CHAPTER II

QUINTESSENTIAL LULLABY

The only true immortality lies in one's children.

– Johannes Brahms, Letter to his friend, Richard Heuberger²³

When one thinks of a lullaby there are expected characteristics. The tune, the gentle mood, and the lilting rhythm that helps a little one fall to sleep are part of the quintessential lullaby sound.

Characteristics of Quintessential Lullaby

- Narrow vocal range
- “Motherese” – singsong effect
- Soft dynamics
- Mentions sleep, child, cradle, etc.
- Lilting meter
- Comfortably slow tempo
- Tonal harmony
- Light, open texture in the piano part

The pieces examined in this dissertation took into consideration the accepted and established qualities of a lullaby and how composers bring variety or challenge those expectations. Each piece was musically analyzed based on how the composer used elements like melody, harmony,

²³ Johannes Brahms, *Johannes Brahms: Life and Letters*, (Oxford: Oxford University Press, 2001).

form, rhythm, tempo, dynamics, and texture to meld the text and music. The four songs in this chapter demonstrate how composers followed expected parameters of a lullaby. The songs are Johannes Brahms' "Wiegenlied" – the most well-known, Alexander Gretchaninov's "Kolybel'naya," Hamilton Harty's "A Lullaby," and Cécile Chaminade's "Berceuse."

Brahms' "Wiegenlied" was examined first. It is often included on relaxing music playlists and albums, and even non-singers remember the tune well enough to hum it to their children. Scores of musical toys and rockers play "Wiegenlied." Beyond the obvious saturation in the baby industry, what makes this piece so recognizable as a lullaby? Brahms' piece incorporates all the musical traits listed above. Because "Wiegenlied" is universally acknowledged to be the epitome of nineteenth-century compositions idealizing childhood,²⁴ and is understood to be the archetypal lullaby, it is worth examining in detail before moving forward.

**Johannes Brahms [1833-1897], "Wiegenlied"
op. 49, no. 4 [1868], Words Anonymous,
from *Des Knaben Wunderhorn* [1808]**

Key: Eb major (orig) Range: Eb4-Eb5 Tessitura: G4-Bb5 Vocal Difficulty: Moderate Piano: Easy
--

"Wiegenlied" (*Cradle song*) is the fourth song in Johannes Brahms' 5 *Gesänge* op. 49. Brahms, known to have a tender spot where children were concerned,²⁵ composed this song for his friend Bertha Faber who had just given birth.²⁶

²⁴ Bottge, "Brahms's 'Wiegenlied' and the Maternal Voice," in *19th-Century Music* 18/3 (2005), 185.

²⁵ "Johannes Brahms: Biography," August 1, 2019 (A&E Television Networks), <https://www.biography.com/musician/johannes-brahms>, accessed August 8, 2020.

²⁶ "Brahms' Lullaby History," September 16, 2018, <https://medium.com/@LoveMyClassics/brahms-lullaby-history-1fece2bc4ed9>, accessed August 8, 2020.

Guten Abend, gut' Nacht

Guten Abend, gut' Nacht
 Mit Rosen bedacht
 Mit Näg'lein besteckt,
 Schlupf' unter die Deck':
 Morgen früh, wenn Gott will,
 Wirst du wieder geweckt.

Guten Abend, gut' Nacht,
 Voon Englein bewacht,
 Die zeigen im Traum
 Dir Christkindleins Baum:
 Schlaf' nun selig und süß,
 Schau' im Traum's Paradies

Good evening, good night

Good evening, good night,
 With roses as your roof,
 With little carnations adorned,
 Slip under the blanket
 Tomorrow early, if God wills it,
 You will again be awakened

Good evening, good night,
 By angels guarded,
 They show in a dream
 To you little Christ-child's tree:
 Sleep now blissfully and sweetly,
 See paradise in your dreams.²⁷

An analysis of the text reveals common lullaby traits that appear again in later chapters. Brahms selected the first stanza of this song from the well-known collection of folk-poetry *Des Knaben Wunderhorn* (*The Boy's Magic Horn*).²⁸ Published in 1805 by Achim von Arnim and Clemens Brentano, the collection quickly became a popular text source for composers. Its popularity continued into the twentieth century. The influence of folk poetry is quite strong in lullabies. Besides the obvious folk literature connection with *Des Knaben*, there are syntactic traits that follow folk traditions. The most significant of these is the dropping of final syllables: *gut'*, *Deck'*, etc. Brahms combined that first stanza with another written by Georg Scherer [1824-1909]. The words are sung to the child, likely by the mother, encouraging it to sleep. She includes promises of awaking again, being guarded, having sweet dreams, and sleeping well. The mother promises good things *if* the child will go to sleep. There are elements of symbolism in the

²⁷ Reproduced by kind permission from IPA Source, LLC., Bard Suverkrop, translated, "Guten Abend, gut' Nacht," <https://www-ipasource-com.unco.idm.oclc.org/wiegenlied-guten-abend-gut-nacht.html>, accessed September 26, 2020.

²⁸ "Guten Abend, gut' Nacht," *Des Knaben Wunderhorn* [1808], (Munich: Winkler-Verlag, 1957), 834.

poem. Both the rose and the carnation, depending on the color, can symbolize a mother's love.²⁹ However, some sources claim carnations are considered flowers of mourning in Germany.³⁰ This possible undercurrent of sleep relating to death continues with the line "wenn Gott will" (*if God wills it*). Despite the depth of meaning in the text, Brahms set the poetry in a strophic way with more focus on the beautiful melody than specific text painting.

The vocal melody is a legato line with a narrow range, never extending past an octave. It is exclusively tonal, comprised of consonant leaps (thirds, fourths, and octaves) and stepwise motion. The leaps and variations of pitch emulate what Speech Language Pathologists have termed, "Motherese."³¹ This style of speech is a sing-song inflection that mothers use when speaking to a baby. The most prominent characteristics are large leaps upward in pitch followed by a falling inflection. In Brahms' "Wiegenlied," the repeated ascending minor thirds at the beginning of the vocal line, followed by a tonic chord arpeggiating up to Eb5 fit the characteristics of "Motherese" (see Example 2.1).³² These are followed by a descending vocal line that also emulates "Motherese." The use of "Motherese" also creates a rocking and swaying motion. The phrase opens with a broad gesture through intervals and rising arpeggiated notes. In closing, Brahms used a narrow gesture through stepwise motion and descent (see Example 2.1). Brahms included ornaments that draw attention to the last two phrases and indicate closure as tonic is eventually reached, as in mm. 14 and 17 (see Example 2.2).

²⁹ "A Guide to Carnation Colours and Meanings for Mother's Day," updated 2020, <https://www.freshflowers.com.au/blog/post/a-guide-to-carnation-colours-and-meanings-for-mother-s-day.html>, accessed July 21, 2020.

³⁰ Isabelle, "Do as the Germans do," in *Education First*, updated 2020, <https://www.ef.com/wwen/blog/language/germans-look-german-customs/>, accessed July 21, 2020.

³¹ H. Brenda Shute, "Vocal Pitch in Motherese," in *Education Psychology* 7/3 (1987), 188.

³² Shute, "Vocal Pitch in Motherese," in *Education Psychology* 7/3 (1987), 188.

3

Zart bewegt.

Teneramente con moto.

p

Gut-ten A - bend gut Nacht, mit Ro - sen be - dacht.
Slumber soft - ly, dear love, 'Neath the ro - ses a - dove;
 An - ge ro - sea l'œil bleu, sur les bras de ta me - re. S

7

mit Näg - lein be steckt schlupf un ter die Deck
Car - na - tions shall keep Sweet watch o'er thy sleep. #
 Sous la gar - de de Dieu Ferme en paix ta pau - pie - re: S

Example 2.1: Johannes Brahms, “Wiegenlied,” op. 49, no. 4, mm. 3-10³³

weckt, mor - gen früh, wenn Gott will, wirst du wie - der ge - weckt.
gain, When the dawn's on the pane God will wake thee a - gain.
 pan - de, Qu'il te ber - ceet te ren - de Plus fraiche qu'une fleur.

Example 2.2: Johannes Brahms, “Wiegenlied,” op. 49, no. 4, mm. 14-18³⁴

The harmony in “Wiegenlied” is strictly tonal in the key of Eb major. The piece begins on the third scale degree (mi) with a leap of a minor third to the fifth scale degree (sol). The initial melody outlines a tonic triad in first inversion. By rocking between $\hat{3}$ and $\hat{5}$, Brahms

³³ Johannes Brahms, “Wiegenlied” op. 49, no. 4 (Berlin: N. Simrock, 1889), [https://imslp.org/wiki/5_Lieder,_Op.49_\(Brahms,_Johannes\)](https://imslp.org/wiki/5_Lieder,_Op.49_(Brahms,_Johannes)), accessed July 21, 2020.

³⁴ Brahms, “Wiegenlied” op. 49, no. 4 (Berlin: N. Simrock, 1889), [https://imslp.org/wiki/5_Lieder,_Op.49_\(Brahms,_Johannes\)](https://imslp.org/wiki/5_Lieder,_Op.49_(Brahms,_Johannes)), accessed July 21, 2020.

emphasizes the minor third (see Example 2.1). It is that minor third that is so recognizable by musicians and non-musicians alike when singing a lullaby to a baby. The piano also emphasizes this minor third in the treble part. The E \flat in the bass acts as a pedal tone, securing tonic, as the $\hat{3}$ and $\hat{5}$ (G and B \flat) in the treble are highlighted through the syncopation and opening upbeat (see Example 2.1). The use of these most basic tonalities of classical harmony creates a sense of simplicity.

The clarity of the formal phrases in “Wiegenlied” continues a sense of musical simplicity that adds to a lullaby’s charm. As mentioned, the arpeggiated motion in measures 5-6 in the vocal line swings up from that minor third to leap to tonic. Then it resolves in a stepwise descent. Continuing in measures 7-9 the melody continues the minor third motive, creating what is known as a statement-response with the first phrase (mm. 3-10, see Example 2.1). Not all lullabies feature this naiveté, but it is often heard, especially in lullabies intended for practical use. The open texture and repeated figures in the piano also contribute to the charm and ease of “Wiegenlied.”

The tempo, as well as the rhythm in both the vocal line and the piano augment the rocking effect. The tempo marking *zart bewegt* means *tenderly animated*. The previously mentioned syncopation in the treble part works with the drone-like bass part to create animation and forward momentum through consistency and an unvarying tempo. This piece features measures of a “long short” pattern in the vocal line (see Example 2.1). This combined with the occasional dotted rhythm and $\frac{3}{4}$ meter contribute to the lilting feel. While there is no melodic material in the piano, Brahms used rhythm to elevate the piano away from mere accompaniment.

The treble part of the piano starts on the up-beat and has ties linking it to the off-beats in the next measure, creating a syncopation with the bass part's strong downbeat. This creates an irregular feel to the lilt that could represent the unevenness of a wooden cradle as it changes directions when rocking.

While variation is not found in the tempo, Brahms did write it into the dynamics. The octave leaps in mm. 11 and 15 are challenging for the singer, requiring *passaggio* navigation to maintain the quiet dynamic level (see Example 2.1). They demonstrate the complexity and difficulty in performing this deceptively simple song. The top pitches are important in the melodic phrasing. They occur immediately before or after dynamic markings of *crescendo* and *decrescendo* (mm. 5 and 14, etc.), but they remain at *piano*. By writing dynamic contours as the vocal line descends from the high note of the phrase, Brahms creates a challenge for the singer, but this also adds to the tenderness of the setting (see Example 2.1).

In "Wiegenlied," several characteristics of lullabies are outlined. The minor third is prominent and pairs with the use of "Motherese." There is a lilting effect created through meter and rhythmic material. Though the tempo is animated, it is tender and has a calming effect. Except for the brief *crescendos*, each strophe remains at *piano*. The voice has a narrow range that is restricted to an octave. The texture is uncomplicated with repeated figures in the piano. The diatonic approach and slow harmonic rhythm contribute to the piece's simplicity. "Wiegenlied" is uncomplicated and charming, the perfect "quintessential lullaby."

**Alexander Gretchaninov [1864-1956], “Kolybel’naya,”
5 Songs, op. 1, no. 5 [1894], Words by
Mikhail Lermontoff [1814-1841]**

Key: E major (C# minor)
Range: B3-G#5
Tessitura: G4-E5
Vocal Difficulty: Easy
(moderate with language)
Piano: Easy

Gretchaninov’s “Kolybel’naya,” (*Lullaby*) is the last number in his set *5 Songs*.

According to Carol Kimball, Russian art song is heavily influenced by the “colorful heritage of folk music”³⁵ as well as western European musical traditions. Russian composers of art song are divided into two schools: those featuring European form and style and those who ascribe to the school of *realism*, expressing the life of the people. Gretchaninov’s “Kolybel’naya” fits into the former through form and tonal language, but there are folk elements that prevent the piece from being too far-removed from cultural influences.

Казачья колыбельная песня

Спи, малютка,³⁶ мой прекрасный,
Баюшки-баю.
Тихо смотрит месяц ясный
В колыбель твою.
Стану сказывать я сказки,
Песенку спою;
Ты ж дремли, закрывши глазки,
Баюшки-баю.

Cossack Lullaby

Sleep, baby, my lovely,
Baiushki bye.
The clear moon looks quietly
Into your cradle.
I will begin to tell fairy tales
I will sing a song
You were asleep, with your eyes closed,
Baiushki bye.³⁷

Gretchaninov only set one stanza of Mikhail Lermontoff’s original poem. The remainder of the poem tells the promised story (*I will begin to tell fairy tales*) and is dark and sorrowful.

³⁵ Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard, 2005), 447.

³⁶ Original poem uses “младенец,” which also means baby.

³⁷ Reproduced by permission from Carissa Scroggins, translated, 2020.

Because Gretchaninov only set the stanza that focuses exclusively on sleep this piece fits into the quintessential lullaby category. If the entire poem had been set it would be an example of the variety found in lullabies and would appear in Chapter V (Sleep as a Metaphor for Death). Elements beyond the poetry also solidify its place as a “quintessential lullaby.”

The vocal line of “Kolybel’naya” is lyrical and tonal. The melody is a combination of leaps and steps. The variety of leaps used, especially octaves, fifths, and thirds, extends the range to over an octave. There is a repeated figure of a descending scale fragment ornamented with upper neighbors (see Example 2.3). In addition to being a clear example of “Motherese” this phrase also points to Russian folk music. This fragment is a spelled-out tetrachord, four notes within a tritone (6 half steps) (see bracket in Example 2.3). Russian folk music relies heavily on tetrachords.³⁸ There are other elements that showcase the typical lullaby expectations. Each high pitch falls on an offbeat. This builds on the rocking sensation established by the piano in measures 2-3. The vocal line undulates as it climbs then sequences down in the motive with upper neighbors (see Example 2.3). That motion combined with the stepwise descent creates an arced melodic line that emulates one, big rocking motion. In the B section, there are three figures that leap to high notes (mm. 13-15). This follows the “Motherese” pattern described in the discussion of “Wiegenlied.” The first and third leaps occur on the phrases *I will begin* and *You were asleep*, respectively. The middle leap in measure 15 happens on *I will sing* and is suspended in time with a *fermata*. The piano has melodic material; however, it always occurs homorhythmically with the vocal line and is often a third lower (both minor and major) (see Example 2.3).

³⁸ Nina Vernadsky, “The Russian Folk-Song,” in *The Russian Review*, 3/2 (Spring 1944, 94-99), 96.

мѣ - сяцъ яс - ный въ ко - лы - бель тво - ю.
lu - ne é - clai - re Ton pe - tit ber - ceau.
 strahlt ins Zim - mer, schaut ins Bett - chen dein. *cantabile*

13
 Ста - ну ска - зы - вать я сказ - ки пѣ - сен - ку спо - ю,
Je com - men - ce mes his - toi - res Et mes doux pro - pos,
 Wird' er - dich - ten dir Ge - schich - ten, sin - gen Lied - chen fein, *ten.*

17
 Тыжъ дрем - ли за - крыв - ши глаз - ки, Ба - юш - ки ба - ю! Ба -
Ca - che bien tes yeux de moi - re, Do do fais do do! Do
 schlumm - re sü - ße, Aug - lein schlie - ße, lul - le, lul - le ein! Schlaf *a tempo*

Example 2.3: Alexander Gretchaninov, “Kolybel’naya,” 5 Songs, op. 1, no. 5, mm. 10-20³⁹

³⁹ Alexander Gretchaninov, “Kolybel’naya,” 5 Songs, op. 1, no. 5, [https://imslp.org/wiki/5_Songs,_Op.1_\(Gretchaninov,_Aleksandr\)](https://imslp.org/wiki/5_Songs,_Op.1_(Gretchaninov,_Aleksandr)), accessed August 5, 2020.

The harmonic language Gretchaninov used is traditional in the sense it follows Common Practice standards of tonality and relative harmonies. The piece is in E major with a modulation to the relative minor (C#) in the B section (beginning in the pickup to m. 13). The relationship between the keys incorporates the minor third “lullaby interval,” on a larger scale than the melodic occurrence in the Brahms.

As with the conventional approach to harmony, Gretchaninov used formal structures like hybrid periods (Antecedent + Continuation, mm. 5-12) (see Example 2.3).⁴⁰ While the harmony returns to the tonic at the end, the lack of repetition and return of the melodic material in the voice prevents the entire piece being categorized as rounded binary. In the loosest of terms, “Kolybel’naya” is through-composed.

Despite the form’s ambiguity, there is a traditional approach to rhythm. “Kolybel’naya” is in common time, or $\frac{4}{4}$. The meter is felt in two because of the grouping of eighth notes in the piano (see Example 2.3). Both the vocal line and the piano part follow simple rhythms with even subdivisions. The piece primarily consists of quarter and eighth notes. There are a few dotted values, but these are reserved for bass suspensions and the ends of phrases. The only exception to this is some subtle syncopation in the inner voice of the piano part in measures 13 and 16 (see Example 2.3). This adds a lilting and rocking sensation, further securing the piece as “quintessential.”

Gretchaninov was also conventional in how he approached tempo in “Kolybel’naya.” The piece opens in *Andante con moto*, literally, “walking with movement.” This evokes a parent walking and rocking the child to sleep. The score edition used indicates a metronome marking of $\text{♩} = 58$. Throughout the short piece (24 measures, 2 pages) a surprising number of *tenuti*, *fermate*,

⁴⁰ William E. Caplin, *Analyzing Classical Form* (Oxford: Oxford University Press, 2013), 105.

ritard...a tempi are incorporated which add to the piece's sensibility. The tempo is steady until the last page; most of the tempo markings occur as the piece draws to a close (see Example 2.3).

The dynamics are also steady. The vocal line remains at *piano*, although artistic interpretation should include some contour to create dimension and direction to the piece. The dynamics change from *piano* to *pianissimo* in the piano part when the voice enters but return to *piano* in measure 13 following a *diminuendo* in mm. 11-12. This *diminuendo* serves as transitional material to the C# minor section. The *pianissimo* makes another appearance in measure 22 with the direction *smorzando* (fading away) and the piece ends on *pianississimo* (*ppp*).

Over its short length of two pages, Gretchaninov's "Kolybel'naya" incorporates quintessential lullaby sounds through its use of "Motherese," soft dynamics, rocking piano part, and simple rhythmic language. It is also a sweet example of the integration of Russian folk sounds with western classical traditions through tetrachords. By exhibiting both expected and unexpected characteristics of the quintessential lullaby, "Kolybel'naya" is an excellent example of variation within the traditional.

**Hamilton Harty [1879-1941], "A Lullaby" [1908]
Words by Cathal O'Byrne [1867-1957]**

Key: G minor Range: C#4-E5 Tessitura: F#4-D5 Vocal Difficulty: Moderately easy Piano: Moderate
--

What is it about Hamilton Harty's "A Lullaby" that makes it quintessential? There are certainly elements that are not traditional, such as the length of the phrases and the compound meter. It shows the lingering influence of Romantic writing in its tonality but has a more modern

feel rhythmically and metrically. However, the lilting meter, use of the minor third, and appropriate bedtime text that express the feel of a lullaby are all present.

A Lullaby

I'll set you a-swing in a purple bell,
 Of the lady finger,
 Where brown bees linger,
 And loiter long,
 I'll set you a-swing in a fairy dell,
 To the silv'ry ring of a fairy song.
 I'll put you in a float in a boat of pearl,
 On a moonlit sea,
 Where your path shall be
 Of silver and blue,
 To fairyland, childeen, sweet girl,
 To its rose-strewn strand, bath'd in glist'ning dew.
 I'll make you a nest, a soft, warm nest,
 In my heart's core,
Alanniv asthore [Dearest Baby]⁴¹,
 When day is gone,
 Where cosily curl'd on mother's breast,
 My share o' the world you'll rest till dawn.

Cathal O'Byrne was active in the turn of the century Irish nationalistic scene of revitalizing Gaelic. He dedicated his life to writing on Irish-themed topics.⁴² The vernacular contractions and Gaelic text fragments are examples of O'Byrne's inclination. The poem incorporates the theme of nature, popular in some lullabies. Additionally, O'Byrne makes use of the childhood fascination of fairytales and enchantment. The delicate and miniscule size of the actions described (setting the child aswing in a flower) suggest a fairyland setting.

Hamilton Harty's melodic writing in the voice and piano heavily apply text painting and emotive lines to highlight O'Byrne's words. In the vocal line, we find an example of

⁴¹ Reproduced by kind permission from IPA Source, LLC, Bard Suverkrop, translation, 2012, <https://www-ipasource-com.unco.idm.oclc.org/poet/o/o-byrne-cathal-1867-1957/a-lullaby.html>, accessed August 6, 2020.

⁴² Patrick Devlin, <http://www.newulsterbiography.co.uk/index.php/home/viewPerson/1273>, accessed August 6, 2020.

“Motherese” where ascending leaps are followed by descending melodic lines. This descending scale motive is repeated throughout the piece (see Example 2.4). While the piece is not long the phrases are. This requires vocal stamina and good breath support. However, there are acceptable moments for the singer to take a quick breath, effectively broadening the accessibility of the piece to beginning singers. In addition to the voice’s text painting, Harty wrote the piano part to highlight the poem.

This abundance of text painting in the piano’s melodic writing adds to its charm. The turn motive in the piano’s treble part in mm. 6-7 fits the words, “I’ll set you a-swing in a purple bell.” Another distinct moment of text painting takes place in measures 9-12. The treble turn figure creates a cyclic rumble that expands into a chromatic climb on the words “Brown bees linger, And loiter long.” This sounds like a buzzing bee meandering from flower to flower in a dizzying path (see Example 2.5). Another image could be tied to the twisting turn figures in the treble part. The mentioned “Lady Finger” is a yellow-green flower with remarkable twisting petals that spiral out from its purple center, the “purple bell” (see mm. 6-8).

Example 2.4: Hamilton Harty, “A Lullaby,” mm. 15-17⁴³

⁴³ Hamilton Harty, “A Lullaby,” *Second Book of Mezzo Soprano Solos* (Milwaukee: Hal Leonard, 1994).

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brown bees lin - ger, And loi - - ter long,

11 I'll set you a - swing in a

p

Example 2.5: Hamilton Harty, “A Lullaby,” mm. 9-12⁴⁴

Harty also incorporated text painting in the rhythm. Each measure of the 9/8 meter is felt in three, creating a lulling effect. The third and last grouping of each measure serves as a pickup to the next. The overall feel is of swinging on a swing. This results in text painting with the words, “set you a swing...” and “I’ll put you afloat...” The use of duplets (mm. 9, 21-22) stretch the beat and imitate the halt in the air as a swing, or cradle, changes direction. By combining the pickup quality of the third “beat” and the swinging, Harty wrote a lullaby with motion.

The pickup to measure 19 introduces a shift in the piano. It follows one last rendition of the turn motive then a *fermata* rest. Both parts enter in the treble clef. The piano’s bass begins to arpeggiate a G triad but leaves out the $\hat{3}$. The piano’s treble plays a descending sequence of

⁴⁴ Harty, “A Lullaby,” *Second Book of Mezzo Soprano Solos* (Milwaukee: Hal Leonard, 1994).

thirds (see mm. 21 and 22). The shift to the treble clef in both hands lifts the tessitura of the piano. Combining this with the change in figures to descending sequences and scalar arcs Harty captures the feel of floating in a “boat of pearl” on the “moonlit sea.” Additionally, the glissando effect in measure 21 emulates the crashing waves (see Example 2.5). Because of the emphasis on melodic material and text painting figures, the texture of “A Lullaby” is open and light with few occurrences of fully spelled and compactly written chords. The tempo of “A Lullaby” continues the text painting theme with one *poco ritardando...a tempo* and two *poco rallentando...a tempo* that occur in moments of increased or important text and the end of the piece (mm. 25, 35-36, 42-43).

While Harty treated the voice and piano’s melodic material with nuance, the harmony and form are uncomplicated. Harmonically, Harty’s “A Lullaby” is tonal in G minor with occasional chromaticism in both the melody and piano (i.e. mm. 11-12 and 15-17). The piece is modified strophic.

This lullaby can have practical application, but if dynamics are observed it is best suited for the winding down part of bedtime, not the falling asleep. Harty primarily keeps the voice at *pianissimo (pp)* with small *crescendo decrescendo* figures that do not indicate a maximum dynamic for the peak of the phrase. These could simply imply a swelling that remains within the bounds of soft dynamics. However, the *crescendo decrescendo* figure broadens in mm. 26-30, spending more time in a louder dynamic. This happens immediately after the *poco ritardando...a tempo* which emphasizes the increase in text intensity (m. 25). The final broadened *crescendo decrescendo* figure takes place at the end (mm. 39-46) and it increases to *mezzo forte* on the sustained pitch D5.

The loud dynamic combined with a higher note that is held over a measure make this a more rambunctious lullaby. In this song, the engaging words and their settings take precedence over the goal of putting the child to sleep.

Hamilton Harty's "A Lullaby" is enchanting in its text and musical setting. Harty incorporated text painting devices that bring life to O'Byrne's poem and draw attention to the words. The undulating melodic lines create a swinging feel that beautifully befits a quintessential lullaby. The dynamics imply the song is for concert use; however, the vocal line's sweetness and use of "Motherese" lend it to practical use as well.

**Cécile Chaminade [1857-1944], "Berceuse," [1892]
Words by Édouard Guinand [1838-??]**

Key: E-flat Major
Range: D4-G5
Tessitura: G4-D5
Vocal Difficulty: Moderately easy
Piano: Easy

Cécile Chaminade was a successful French pianist who traveled and performed in England. Her "Berceuse" was written the same year she had her London debut.⁴⁵ Chaminade's works are considered French Romantic and, though she lived at a time when Impressionism was prevalent, her style remained consistently Romantic throughout her life.⁴⁶

Berceuse

Viens près de moi,
Viens plus près encore;
Mon amour t'appelle:
Enfant, je t'adore!

Au dehors souffle un vent glacé

Lullaby

Come near me
Come closer still
My love is calling you:
Child, I adore you!

Outside blows an icy wind

⁴⁵ "Cécile Chaminade," Encyclopedia Britannica, August 4, 2020, <https://www.britannica.com/biography/Cecile-Chaminade>, accessed August 6, 2020.

⁴⁶ Robert Hillinck, "The Rise and Fall of Cécile Chaminade: A Hopeless Romantic in a Time of Progress," 2020, <http://www.listenmusicculture.com/mastery/cecile-chaminade>, accessed August 6, 2020.

Qui, de sa dernière parure, Dépouille toute la nature, Au seuil d'un hiver trop pressé.	That strips nature of all its adornment On the threshold of a hurried winter
Viens près de moi,...	Come near me...
Le monde lutte avec ardeur Pour les hochets de sa folie, Sous le poids des ans l'homme plie Avant de songer au bonheur.	The world struggles fervently For the rattles of his madness, Man bends under the weight of years Before dreaming about happiness
Viens près de moi,...	Come near me... ⁴⁷

Musically, “Berceuse” follows the quintessential lullaby formula with its triple meter, tempo marking of *Tranquillo*, dynamics of *piano dolce* (soft, sweet), and use of “Motherese” in the voice. The variety is found in the poem. Édouard Guinand’s words, while directed at a child, make no mention of sleep. The text harkens to early nineteenth-century Romantic poetry, especially those set by German composers, with the personification of natural forces. While the only reference to a lullaby is in the title, the words are intended to be sung by a mother comforting her child.

The elegant and lyrical vocal line is in the cantabile style (see Example 2.6). It stays within a tenth (E4-G5) and moves in a combination of steps and leaps. The overarching phrase highlights “Motherese” with its contour (see mm. 7-13). The top pitch of G5 is consistently approached with a leap, on the word *encore* (meaning *continue*, *remain*, or *still*), and is resolved with a stepwise descent. Chaminade put this motif in the second *Viens...près... (come close)* (m. 8, see Example 2.6). The vocal melody, while primarily tonal, emphasizes the $\hat{3}$, $\hat{6}$, and $\hat{7}$ of E-flat major (G, C, and D).

⁴⁷ Reproduced by permission from Dr. Melissa Malde and Carissa Scroggins, translation, 2020.

The piano is based primarily on the opening measures and has no melodic material beyond broad arpeggiations in the bass (mm. 55-59; 63-66). This simplicity heightens the traditional lullaby approach.

Tranquillo. *p dolce.*

Voice. Viens près de
Come close to

Tranquillo. (♩ = 152)

Piano. *p dolce; molto legato e sostenuto.*

6 *poco rit.* *a tempo.*

moi, Viens plus près en - co - re; Mon a-mour t'ap - pel - le:
me, Ev - er clos - er move_ thee; 'Tis my love that calls thee:

poco rit. *a tempo.*

11

En-fant, je t'a - do - re!
Dar-ling, how I love_ thee!

Example 2.6: Cécile Chaminade, “Berceuse,” mm. 1-16⁴⁸

⁴⁸ Cécile Chaminade, “Berceuse” (New York: G. Schirmer, 1894), [https://imslp.org/wiki/Berceuse_\(Chaminade%2C_C%C3%A9cile\)](https://imslp.org/wiki/Berceuse_(Chaminade%2C_C%C3%A9cile)), accessed August 4, 2020.

“Berceuse” expands beyond the traditional in its harmony. Chaminade explored slightly distant and chromatic tonalities. The refrain is in E \flat major while the two verses are in the mediant minor and mediant major (G), respectively. At the start the voice hovers around the $\hat{6}$ and $\hat{7}$ while the underlying harmony is purely tonic and dominant. The voice does not reach tonic until measure 9 on the words *mon amour* (*my love*). This lengthens the anticipation and increases the tension. The rise to G5 also intensifies the buildup, making the resolution to E \flat all the sweeter. The form of “Berceuse” is straightforward with two verses and a refrain that repeats three times. Each verse uses the Common Practice period structure with the repeat of the basic idea in the second half (mm. 22). The use of a regular form is another quintessential lullaby trait. Chaminade, like Brahms before her, used the regular form to promote predictability and rest.

Rhythmically the piece is uncomplicated. The meter is in $\frac{3}{8}$ and the rhythmic texture keeps to eighth and sixteenth notes. There are no moments of syncopation in the vocal line to detract from the lovely melody or the words. The syncopation in the piano’s treble creates a similar rocking to Brahms’ “Wiegenlied” (see mm. 1-11 in Example 2.6). While not as pronounced as in Brahms’ song, there is an emphasis on the downbeat in the voice that contrasts with the syncopation at the beginning. This is emphasized more in mm. 42-50 when the treble chords are suspended over barlines. In measure 13 the pianist’s treble part has changed to a rolled chord on the downbeat, continuing the mood established by the melody (see Example 2.6). This happens immediately after the mother has sung, *Enfant, je t’adore!* (*Child, I adore you!*) Perhaps the moment of peace and joy expressed by the words cross into the piano. By measure 17 the syncopation returns with the voice.

This pattern continues in the piano throughout the piece, but the voice remains consistent in the downbeat emphasis. When the piano resumes, the syncopation illustrates the mother's swaying as she rocks her child and sings about the cold, mad world.

A sense of lingering Romanticism is brought to the piece through the repeated *poco rit--a tempo* markings. However, these do not detract from the lilting feel established. In fact, they add to it by giving the phrase an apex. At no point do the dynamics rise above a *mf* (mm. 17, 26, 51). The remainder of the piece is at a *piano* (*p*) or *pianississimo* (*ppp*) dynamic level. The texture of "Berceuse" is open due to the simple piano writing that keeps the focus on the vocal line. However, the voice often drops in pitch below the piano's treble part. This can create a compact sound to the collaboration. The closeness in range of the vocal and piano pitches could be text painting speaking to the intimacy of a mother and child. Her wide dynamic range might hinder thinking of this piece as quintessential; however, the sweetness of Chaminade's "Berceuse" found in the selected text, her melodic writing, and her use of soft dynamics firmly place it in this chapter.

The four pieces examined in this chapter portray the "quintessential lullaby" with their minor thirds, lilting rhythms, "Motherese" and sing-song inflections in the melodies, comfortable tempi, soft dynamics, and simple forms. The latter three songs demonstrate the variety that can be found within traditional lullabies. Gretchaninov's "Kolybel'naya" shows the breadth of languages and cultures that contribute to lullabies. Harty's "A Lullaby" is an example of the transition into the twentieth century in British compositions with its rhythmic and metrical diversity. And lastly, Chaminade's "Berceuse" is everything expected from a traditional lullaby in melody, harmony, rhythm, and texture though the poem never mentions sleep. Even within the quintessential lullaby structure there is diversity that will add to any singer's repertoire.

CHAPTER III

NATIONALISM, HERITAGE, AND CULTURAL IDENTITY

Ragtime was my lullaby.

– Hoagy Carmichael

Lullabies are often thought of in limited terms: soft dynamics, simple melody, and text restricted to mothers lulling their children to sleep. However, as stated in Chapter II, even traditional lullabies demonstrate considerable variety. This chapter will show how lullabies can emphasize nationalism. Lullabies communicate emotions: love, fear, or sorrow. Occasionally, they are used as musical expression during times of intense feelings. For example, at times of political upheaval songs are used to communicate intent and goals of the different sides.⁴⁹ Children's songs are prevalent in folk music and are sometimes used as protest songs. One example of a folksong lullaby that was used for partisan purposes is Franz Schubert's "Des Badisches Wiegenlied" from *Die schöne Müllerin*. It was used as an anti-war song in the 1848 revolution that sought to unify German-speaking states.⁵⁰

⁴⁹ David Robb, "The mobilising of the German 1848 protest song tradition in the context of international twentieth-century folk revivals," abstract, *Popular Music* 35/3 (October 2016), 338-359, <https://www.cambridge.org/core/journals/popular-music/article/abs/mobilising-of-the-german-1848-protest-song-tradition-in-the-context-of-international-twentiethcentury-folk-revivals/8C6A3A0DB7722B999B3018AA79C2675F>, accessed March 1, 2021.

⁵⁰ Robb, "The mobilising of the German 1848 protest song tradition in the context of international twentieth-century folk revivals," abstract, *Popular Music* 35/3 (October 2016), 338-359, <https://www.cambridge.org/core/journals/popular-music/article/abs/mobilising-of-the-german-1848-protest-song-tradition-in-the-context-of-international-twentiethcentury-folk-revivals/8C6A3A0DB7722B999B3018AA79C2675F>, accessed March 1, 2021.

Whether it is their perceived simplicity, their connection to the earliest time of innocence, or the foundational impact they have on children's social and cultural development, lullabies can reflect nationalism, heritage, and cultural identity. The following songs demonstrate the variety these themes bring to lullabies: "American Lullaby," "Canción de cuna para Dormir a un Negrito," "The Highland Balou," and "Kveld-sang for Blakken."

**Gladys Rich [1892-1972], "American Lullaby" [1932]
Words by Gladys Rich**

Key: F major
Range: C4-F5
Tessitura: F4-Bb4
Vocal Difficulty: Moderately Easy
Piano: Easy

"American lullaby" by Gladys Rich is a well-known piece that epitomizes American city life in the first half of the twentieth century. Similar in spirit to "Rhapsody in Blue", it conjures up images of jazz night-clubs, moms and dads about town, and fast city life. It's not known whether Rich intended the piece to be a satirical commentary on the downside of the American Dream or simply a reflection on early twentieth-century upper class life. It is interesting to note this was published in the middle of the Great Depression (1929-1933). This song was Gladys Rich's only known composition, but it is often performed, well-loved, and still in use in studios today.

American Lullaby

Hush-a-bye, you sweet little baby,
 And don't you cry anymore;
 Daddy is down at his stockbroker's office
 Akeeping the wolf from the door.
 Nursie will raise the window shade high,
 So you can see the cars whizzing by.
 Home in a hurry each Daddy must fly
 To a baby like you.

Hush-a-bye, you sweet little baby,
 And close those pretty blue eyes.
 Mother has gone to her weekly bridge party
 To get her wee baby the prize.
 Nursie will turn the radio on,
 So you can hear a sleepytime song,
 Sung by a lady whose poor heart must long
 For a baby like you!

The poem describes an upper-class family, where the father invests in the stock market, the mother plays bridge, and the child is cared for by a nanny. During the Great Depression, white women were forced to enter the workforce, often serving as nannies. This resulted in a shift in social status perceptions. The use of words like “wee” and “akeeping” are vernacular for people with British Isles background, and it is likely that the nanny has that heritage. This subtle reference to immigration in the cities showcases the “melting pot” aspect of America.

While melodic material is primarily in the voice, there is an exception. The piano introduction features a melodic motive in the right hand (see Example 3.1). It is a descending chromatic line with the hallmarks of a sighing gesture. It could also be heard as an improvised jazz melody, connecting it to early twentieth-century American culture. This motive appears four additional times (mm. 10, 19, 28, and 37).

Grazioso

4 *mp*

Hush-a - bye, you sweet lit-tle ba - by, And don't you cry— an-y

p

Example 3.1: Gladys Rich, “American Lullaby,” mm. 1-6⁵¹

When the nanny sings directly to the baby, the motive is unaltered. However, when the nanny references the parents, the A is changed to an A \flat (mm. 10 and 28). This results in an unpleasant harmonic shift from the diatonic D⁷ to the unrelated and dissonant D⁷ \flat , the *vi*⁷ \flat . Each appearance of the sighing effect communicates pleasure towards the baby or discord with the parents.

The lullaby’s straightforward style emphasizes the story being told by the nanny. It encapsulates what is known as the “American” sound finessed by composers like Copland and Gershwin with a clarity in rhythm and an inclusion of sounds from popular music of the day. The

⁵¹ AMERICAN LULLABY By Gladys Rich Copyright © 1934 (Renewed) by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by Permission. Gladys Rich, “American Lullaby,” 15 *American Art Songs* (New York: G. Schirmer, 1993), 40-43.

neighboring motive in the piano's treble emphasizes the third beat. This creates a swaying that recalls a rocking cradle but could also be heard as the clacking of a passing streetcar or an elevated train. There are rhythmic changes occurring on strong beats in the piano's bass clef. These create a steadiness that grounds the clickety-clack of the treble (see Example 3.1). These sounds work together to make what could be called a "city rhythm" (mm. 2-3). The syncopation in the vocal line along with the descending improvisatory melody that opens the song lends a jazz quality that fits the "American" sound of the early twentieth century. Both the figures in the piano and the syllabic style in the vocal line create a simple and light texture to the piece. The strophic form continues the simple and light feel while bringing a sense of comfort and lulling.

The continued popularity of "American Lullaby" highlights its social commentary potential. There are connections to American city life of the early twentieth century that strongly communicate a cultural identity and class. The clear implication of a hired nanny and the parents' upper-middle class activities place "American Lullaby" in the theme of nationalism and identity.

**Xavier Montsalvatge [1912-2002], “Canción de Cuna
para Dormir a un Negrito,” from *Cinco Canciones
Negras*, no. 4 [1945] Words by Ildefonso
Pereda Valdés [1899-1996]**

Key: Db Major Range: Cb4-Eb5 Tessitura: F4-C#5 Vocal Difficulty: Moderate Piano: Moderately easy
--

Xavier Montsalvatge’s “Canción de Cuna para Dormir a un Negrito” (*Lullaby for a little black boy*), is the fourth song in *Cinco Canciones Negras* (*Five Black Songs*).⁵² Montsalvatge was drawn to the connection between his native Catalonian region of Spain and Cuba, especially through Cuban folk songs and rhythms. Writing in the style of the islands of the Antilles, especially Cuba, was coined *antillanismo*. Along with the other songs in the set, “Canción de Cuna para Dormir a un Negrito” is a commentary on the “suppressed voices of Spanish colonial minorities.”⁵³

Canción de Cuna para Dormir a un Negrito

Ninghe, ninghe, ninghe,
 tan chiquitito,
 el negrito
 que no quiere dormir.
 Cabeza de coco,
 grano de café,
 con lindas motitas,
 con ojos grandotes
 como dos ventanas
 que miran al mar.
 Cierra los ojitos,
 negrito asustado;
 el mandinga blanco
 te puede comer.

Lullaby for a little black boy

Lullay, lullay, lullay,
 tiny little child,
 little black boy,
 who won’t go to sleep.
 Head like a coconut,
 head like a coffee bean,
 with pretty freckles
 and wide eyes
 like two windows
 looking out to sea.
 Close your tiny eyes,
 frightened little boy,
 or the white devil
 will eat you up.

⁵² “Xavier Montsalvatge,” *Peermusic Classical*, https://www.peermusic-classical.de/en/composers/xavier_montsalvatge/, accessed August 17, 2020.

⁵³ Alice Henderson, “Identity in *Cinco Canciones Negras* (1945) by Xavier Montsalvatge.” [abstract] (M.M. Thesis, Florida State University, 2013).

¡Ya no eres esclavo!
 Y si duermes mucho,
 el señor de casa
 promete comprar
 traje con botones
 para ser un ‘groom’.
 Ninghe, ninghe, ninghe,
 duérmete, negrito,
 cabeza de coco,
 grano de café.

You’re no longer a slave!
 And if you sleep soundly,
 the master of the house
 promises to buy
 a suit with buttons
 to make you a ‘groom’.
 Lullay, lullay, lullay,
 sleep, little black boy,
 head like a coconut,
 head like a coffee bean.⁵⁴

Ildefonso Pereda Valdés’ poem, “Canción de Cuna para Dormir a un Negrito” reflects African diaspora culture. The opening word *ninghe* is a Congolese word used to lull children to sleep. In this text the threat of the “white devil” shows the social implications of slavery. When examining the descriptors used for the baby a more disturbing meaning arises. The child has dark skin, but also has freckles on his eyelids and eyes like the sea. This implies the baby is of mixed race. Given the slavery and fearful undertones towards the white man, it is likely the baby is the result of a forced encounter. The mother’s comments on the child’s freedom from slavery could be a result of his mixed heritage.⁵⁵

⁵⁴ Translation © Richard Stokes, author of *The Book of Lieder*, published by Faber, provided courtesy of Oxford Lieder (www.oxfordlieder.co.uk), 2020, <https://www.oxfordlieder.co.uk/song/4600>, accessed August 10, 2020.

⁵⁵ Henderson, “Identity in Cinco Canciones Negras (1945) by Xavier Montsalvatge” (M.M. Thesis, Florida State University, 2013), 58.

Lento Softly and diminishing imperceptibly to the end
a media voz disminuyendo hasta un final casi imperceptible

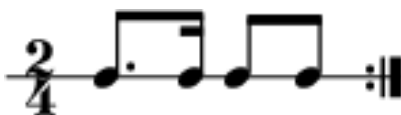
Nin - ghe nin - ghe nin - ghe tan chi - qui - ti - to,
 Close your eyes and slum - ber, my lit - tle ti - ny one;

6
 el ne - gri - to que no quie - re dor - mir.
 lit - tle child, oh, won't you go to sleep!

Example 3.2: Xavier Montsalvatge, “Canción de Cuna para Dormir a un Negrito,” *Cinco Canciones Negras*, no. 4, mm. 1-10⁵⁶

The inclusion of Cuban folk songs elements in Spanish art song (*antillanismo*) is most clearly seen in the rhythms Montsalvatge used. The left hand of the piano heavily features habanera elements with its slow duple feel and the trademark dotted rhythm (mm. 6-7).

⁵⁶ Reproduced by kind permission from Keiser Southern Music, Xavier Montsalvatge, “Canción de cuna para dormir a un negrito” *Cinco Canciones Negras* no. 4 (San Antonio, TX: Southern Music Publishing Co, 1958).



Example 3.3: Habanera pattern⁵⁷

In measures 5-8, Montsalvatge used the tresillo rhythm. Tresillo is a syncopated rhythm found in Afro-Cuban music in $\frac{2}{4}$ time. While this occurs in the treble part of the piano, the voice continues with a steady duple pulse. The steadiness appears in the form which is strophic with a coda. The simplicity of a strophic setting connects the piece with traditional lullabies.



Example 3.4: Tresillo pattern⁵⁸

In addition to the rhythmic elements, there are harmonic aspects that exemplify the Cuban heritage and draw attention to certain texts. The piano's bass is a habanero ostinato that grounds the piece tonally; however, the treble part and voice work against this pattern with occasional dissonances. The vocal line opens with descending minor third "lullaby intervals" which are then followed by dissonances through two chromatic pitches: $F\flat$ and $C\flat$. Montsalvatge included them to embellish important words. In measures 5 and 6, the $F\flat$ and $C\flat$ are tied to *chiquitito* (*tiny*) and *negrito* (*black*), two terms of endearment.⁵⁹ In measures 27 and 28, however,

⁵⁷ "Contradanza," last updated August 25, 2020, <https://en.wikipedia.org/wiki/Contradanza>, accessed September 28, 2020.

⁵⁸ "Tresillo Rhythm," last updated September 26, 2020, [https://en.wikipedia.org/wiki/Tresillo_\(rhythm\)](https://en.wikipedia.org/wiki/Tresillo_(rhythm)), accessed September 28, 2020.

⁵⁹ Henderson, "Identity in Cinco Canciones Negras (1945) by Xavier Montsalvatge" (M.M. Thesis, Florida State University, 2013), 60, <https://diginole.lib.fsu.edu/islandora/object/fsu:183754/datastream/PDF/view>, accessed September 28, 2020.

the dissonances are connected with words of distress: *sustado* (*scared*) and *mandinga* (*devil*). They add musical color but are not too removed from the tonal realm established by the piano's bass. Another example of dissonance takes place in the piano's treble part while the F \flat and C \flat are occurring in the voice (m. 5). The bitonality created by the treble's dissonances clashing with the steady tonal ostinato in the bass could simply indicate a restless child. Given the inclusion of phrases like *el mandinga blanco* (*the white devil*) and *el señor de casa* (*the master of the house*) it is more likely these clashing moments indicate a darker subtext. The pianist's right hand ascends chromatically through parallel seventh chords. Not only are these dissonant with the bass part, but also they are outlined in a syncopated rhythm (discussed below) that belies the calm beginning. According to Lisa Dawn Tinney, this has the same effect of a guitarist moving up and down the frets of a fingerboard.⁶⁰ This is another example of *antillanismo* given the importance of the guitar to both Spanish and Cuban cultures.

Montsalvatge's vocal line is not overtly difficult. It incorporates minor thirds and elements of "Motherese" such as leaps. However, near the end of the piece there are two moments requiring resonance navigation. Montsalvatge stretched the word "groom" over three beats (mm. 43-44). Performance practice has the singer closing to the "m" quickly resulting in a hum. A few measures later in 56-57 Montsalvatge added an actual hum to the poetry. These can be difficult for a singer, depending on where the pitches sit in their register. Montsalvatge created more of a challenge by indicating the piece is to be sung *a media voz disminuyendo hasta un final casi imperceptible* (*in a low voice diminishing to an almost imperceptible end*).

⁶⁰ Lisa Dawn Tinney, "The Influence of Spanish Folk Traditions on Selected Song Cycles by Jesus Guridi, Rodolfo Holffter, and Xavier Montsalvatge," (M.M. Thesis, The University of Victoria, 1992), 62, <https://www.scribd.com/document/492512538/The-influence-of-Spanish-folk>, accessed September 28, 2020.

One tactic is to form a vowel inside the mouth to create resonance that will carry. Another is to not fully close the lips. Both can facilitate a more projected sound.

“Canción de Cuna Para Dormir a un Negrito” includes the lullaby traits of minor thirds, some “Motherese,” and a simple form. Montsalvatge’s passion for Caribbean sounds and Spanish colonies are also apparent. Through habanera beat, tresillo rhythms, text painting, and Valdé’s colorful text, Montsalvatge connected his lullaby to Afro-diaspora cultures.

**Benjamin Britten [1913-1976], “The Highland Balou,”
from *A Charm of Lullabies* op. 41, no. 2 [1947]
Words by Robert Burns [1759-1796]**

Key: B major Range: B3-E#5 Tessitura: D#4-A#4 Vocal Difficulty: Moderately easy Piano: Moderate

“The Highland Balou” is the second song of Benjamin Britten’s cycle *A Charm of Lullabies*, op. 41. The entire set is an interesting reflection on the moments between wakefulness and sleep.⁶¹ “The Highland Balou” fits into the wakeful end of the spectrum.

The Highland Balou

Hee balou, my sweet wee Donald,
 Picture o’ the great Clanronald!
 Brawlie kens our wanton Chief
 Wha gat my young Highland thief.

Leeze me on thy bonie Craigie!
 An thou live, thou’ll steal a naigie,
 Travel the country thro’ and thro’,
 And bring me hame a Carlisle cow!

Thro’ the Lawlands, o’er the Border,
 Weel, my babie, may thou funder!
 Herry the louns o’ the laigh Countrie,

⁶¹ Ben Hogwood, “Listening to Britten – A Charm of Lullabies, op. 41,” *Good Morning Britten* (October 27, 2013), <https://goodmorningbritten.wordpress.com/2013/10/27/listening-to-britten-a-charm-of-lullabies-op-41/>, accessed September 24, 2020.

Syne to the Highlands hame to me!

Glossary

***balou, lullaby; Leeze me on, blessings on;
bonie craigie, pretty throat; naigie, nag; furder, succeed;
Herry the louns, harry the rogues;
laigh, low; Syne, Then.***⁶²

The poem is by famed Scottish poet Robert Burns. All the texts for Britten's *A Charm of Lullabies* were taken from F.E. Budd's 1930 publication *A Book of Lullabies: 1300-1900*. This compilation of British poetry was a popular source for composers in the early twentieth century. The poem is spoken by a Highland mother to her baby boy. Budd's work also includes translations for the Scottish brogue vernacular frequently depicted in Burns' poems. Britten was masterful in depicting the pride in heritage captured by Burns.

The vocal line opens with the minor third "lullaby interval." It initiates an arpeggiated D# minor chord. The arpeggiation creates a triumphal sound which captures the text's meaning of clan pride and heroic destiny. The vocal line continues in this style until the song briefly modulates in measures 10-19 (discussed below). At that point, the voice takes on a lyrical quality with arcing phrases that roll like the hillside the mother is describing (*Travel the country thro' and thro, ' and bring hame a Carlisle cow!*).

Britten's piano writing is often orchestral. He achieves this by broadening the harmonic rhythms, widening the range of pitches (more bass to deepen the sound), and treating each pitch as different instrument sections. This can be seen in the descending thirds, sevenths, sixths, and seconds within a single measure of the piano's treble. The minor third is emphasized in the piano's treble part.

⁶² F.E. Budd, *A Book of Lullabies: 1300-1900* (London: Scholartis Press, 1930), 87.

The piano works with the arcing vocal line to create an orchestral tone poem effect mimicking a boat on waves or a bush bending in a Highland gust. The use of a drone in the piano's bass solidifies the tonic and directly links the piece with the bagpipe, a Scottish treasure (see Example 3.5).

Andante maestoso

VOICE *pp ritmico*
Hee ba-lou,.....

PIANO *pp marcato*

3 my sweet wee Don-ald, Picture o'..... the great Clanronald!

poco cresc.

6 *più f*
Braw-lie kens our wan-ton Chief What gat my young High-land

più f

Example 3.5: Benjamin Britten, "The Highland Balou," *A Charm of Lullabies*, op. 41, no. 2, mm. 1-7⁶³

⁶³ "A Charm of Lullabies Op. 41" by Benjamin Britten © 1949 Boosey & Co. Ltd. All Rights Reserved. Used With Permission. Benjamin Britten, "A Charm," *A Charm of Lullabies* op. 41, no. 4 (London: Boosey & Hawkes, 1949).

Because of the drone, the harmonic foundation is clear. The piece opens in B major, but then passes through G major (♭VI) and E major (IV) (mm. 10-19) before returning to B major in measure 20. It is worth noting the key scheme descends in thirds from tonic (B), just like the melody. This references the “lullaby interval.” Each key is tonally established by open intervals in the piano’s bass part (see Example 3.5). This is a technique Britten used in other works from the cycle.⁶⁴ The drone brings harmonic continuity to “The Highland Balou.” Continuity is also accomplished through the rhythmic language.

The rhythm of “The Highland Balou” is entirely based on the “Scotch snap,” a prevalent rhythm that communicates a “Scottish” sound.



Example 3.6: Scotch snap⁶⁵

Both the piano and vocal line are given the indications of *marcato* and *ritmico* (accented and rhythmic, respectively). The use of both techniques draws attention to the rhythm for the entire piece. At first glance, the vocal line seems to do the reverse of the “Scotch snap” with a long short pattern (see m. 1, Example 3.5). However, the thirty-second notes are a quick upbeat that connects to the following note, not the previous. The piano makes this clear with the opening measure by excluding the “downbeat” in the treble part (see Example 3.3). The energetic rhythms will likely keep a baby’s eyes open making this a lullaby for transitioning to bedtime.

⁶⁴ Nicolai, “Benjamin Britten’s *A Charm of Lullabies*: Historical survey, analysis and performance (M.M. Thesis, Long Beach: California State University, 1992), 48.

⁶⁵ “Scotch snap,” 19 February 2017, https://www.ataea.co.uk/index.php/Scotch_snap, accessed September 30, 2020.

With the consistency of the snapped rhythm in the vocal line and piano, along with the pedaled drone in the bass, the song does not alter in tempo. Britten used the tempo *andante maestoso* (*moderately slow with dignity*) throughout the song. The implications of *nobility* in *maestoso* contrast with words like “thief” and “louns,” The mother expresses pride in her baby who is destined to steal for survival.⁶⁶

It is in the dynamics that Britten made dramatic choices. The piano opens with *pianissimo* and the vocal line follows suit. Immediately a small *crescendo* appears in measure 2. A second small *crescendo* occurs transitioning into measure 5. By measure 6, a *più forte* (*louder*) is then followed by a *crescendo decrescendo* figure. This happens in the only measure with compound meter ($\frac{5}{4}$) and on the only mention of “our wanton Chief.” After this the piece returns to *piano* and *pianissimo*. In measures 13-15 the *crescendi* return. The piece closes with a gradual *diminuendo* stretching six measures that ends on *pianississimo* (*ppp*). This undulation in the dynamics compliments the wave-like piano and vocal line. Not only do these gestures create a rocking sensation, they also conjure up the image of harsh Highland winds, another representation of Scottish life to this proud mother.

The rhythmic figures and bagpipe-like drone create a distinctive Scottish nationalistic sound in “The Highland Balou.” Burns used Scottish dialect and cultural references to emphasize the mother’s Highland pride and ambition for her son to become a chieftain. Together, text and music form a supreme example of a nationalistic lullaby.

⁶⁶ “The Highland Balou,” <http://www.burnsscotland.com/items/v/volume-v,-song-472,-page-486-the-highland-balou.aspx>, accessed March 20, 2021.

Edvard Grieg [1843-1907], “Kveld-sang for Blakken,”
7 Barnlige Sange op. 61, no. 5 [1894], Words by
Nordahl Rolfsen [1848-1928]

Key: F major-C major
 Range: E4-F5
 Tessitura: F4-C5
 Vocal Difficulty: Moderately easy –
 difficulty in language
 Piano: Moderate

Edvard Grieg desired to “create a national form of music, which could give the Norwegian people an identity.”⁶⁷ His songs reflect the strong influence of Norwegian folk music and have become national treasures. “Kveld-sang for Blakken” (*Lullaby for Dobbin*) is the fifth song in Grieg’s *7 Barnlige Sange (7 Children’s Songs)*. The complete set glorifies the Norwegian countryside.⁶⁸

Kveld-sang for Blakken

Fola fola blakken
 Nu er blakken god og træt;
 Blakken skal bli god og mæt
 Aa fola fola blakken!
 Uf den leie bakken
 og den lange, stygge hei!
 Den var riktig dryg for dig,
 du gamle, gamle blakken.

Far han kasted frakken;
 Blakken kan ei kaste sin;
 Svetter i det gamle skind,
 Den snille, snille blakken!
 Snart skal blakken sove,
 Ikke mer slit i dag,
 Ikke mer sælegnag!
 Og ikke mer trav

Fola fola blakken!

Lullaby for Dobbin

Fola fola Blakken
 Now Blakken is good and tired;
 Blakken should be good and full
 Oh fola fola Blakken!
 Oh my the bad moors!
 and the long, ugly hills
 It was really hard for you,
 you old, old Blakken.

Dad, he took off his coat;
 Blakken cannot take his off
 Sweating in the old skin,
 The kind, kind Blakken
 Soon Blakken will sleep,
 No more toil today,
 No more gnawing by the harness!
 And no more trotting

Fola fola Blakken

⁶⁷ Edvard Grieg, as quoted by David Brensilver,
<https://www.allmusic.com/artist/mn0000198512/biography>, accessed August 17, 2020.

⁶⁸ The titles are: “Havet” (Ocean), “Sang til Juletraet” (Christmas Tree), “Lok” (Farmyard song), “Fiskevise” (Fisherman’s Song), “Kveld-sang for Blakken” (Lullaby for Dobbin), “De norske fjelde” (The Norwegian Mountains), “Faedrelands-salme” (Fatherland Hymn).

Går du ind i stallen din
 Kommer vesle gutten ind
 Og klapper dig på nakken.
 Ser du gutten smile?
 Hører du det bud han har?
 Han skal hilse dig fra far:
 I morgen skal du hvile

Do go into your stable
 The little boy comes in
 And pats you on the neck.
 Do you see the boy smiling?
 Do you hear the message he has?
 Regards from father:
 Tomorrow you will rest

Drøm om det du blakken:
 Bare æde, bare staa,
 Kanske rundt på tunet gaa
 Med vesle gut paa nakken.

Dream about that Blakken:
 Just eat, just stand,
 Maybe walk around the yard
 With the little boy on his neck.⁶⁹

Nordahl Rolfsen was best-known for a series of *Læsebog for Folkeskolen* (*Reading books for primary school*) that were standards for turn of the twentieth century Norwegian schools.

How fitting then that of the seven songs in Grieg's set for children, four derive their texts from Rolfsen's publication. Many folksongs shine light on hardworking people and their lives, often depicting rural settings. This piece is a lullaby for a horse, making it a perfect fit for a rural folk song category. Blakken is a typical name of the Norwegian fjord-horse. Fola-fola is a vernacular phrase used to "talk" to a horse, similar to "kitty-kitty" when speaking to a cat.⁷⁰ The strophic setting might pose a memory challenge, but its short length makes it a good introduction to singing in Norwegian.

Because Grieg's vocal works were often inspired by folk songs, they are text driven and have simple vocal lines. "Kveld-sang for Blakken" certainly falls into this category. The vocal line is a combination of rising and falling steps interspersed with leaps at the ends of phrases making it a perfect example of "Motherese" (see Example 3.7). Grieg composed short phrase lengths, another folk song feature, which adds to its charm.

⁶⁹ Reproduced by kind permission from Per Sletten, translation, 2020.

⁷⁰ Sletten, 2020.

SANG. *Allegretto.* *p*

Fo - la, fo - la, Blak - ken!
 Far han ka - sted frak - ken;
 Fo - la, fo - la, Blak - ken!

PIANO. *p*

5

Nu er Blak - ken god og træt; Blak - ken skal bli god og mæt. Aa
 Blak - ken kan ei ka - ste sin, svet - ter i det gam - le skind, den
 Gaar du ind i stal - den din, kom - mer ves - le gut - ten ind og

Example 3.7: Edvard Grieg, “Kveld-sang for Blakken,” *7 Barnlige Sange* op. 61, no. 5, mm. 1-8⁷¹

The use of pedal tones in the bass feature heavily in “Kveld-sang for Blakken” and serve to establish the tonality of F major. Pedal tones are prominent in traditional Norwegian music.⁷² The drone effect is paired with a syncopated pitch that is a fifth higher. This open fifth effect not only solidifies the tonic, but it points the ear to the interval pattern in the piano’s treble part.

⁷¹ Edvard Grieg, “Kveld-sang for Blakken,” *7 Barnlige Sange* op. 61, no. 5, Christiania: Brødrene Hals Forlag, 1895, [https://imslp.org/wiki/7_Childrens_Songs,_Op.61_\(Grieg,_Edvard\)](https://imslp.org/wiki/7_Childrens_Songs,_Op.61_(Grieg,_Edvard)), accessed August 17, 2020.

⁷² Beryl Foster, “Melodies of the Heart,” in *The Songs of Edvard Grieg* (Woodbridge, UK: Boydell and Brewer, 2007), 67.

The harmonic outline of “Kveld-sang for Blakken” follows the simplicity expected in a lullaby, but also incorporates a sense of modality through scalar phrases that start on $\hat{1}$, $\hat{2}$, and $\hat{4}$. Modality is a significant aspect of Norwegian folk music.⁷³

The strophic setting, short phrases, and simple harmonic language of “Kveld-sang for Blakken” demonstrate Grieg’s passion for Norwegian folk music. The text is drawn from an historical and highly revered educational resource in Norway. It is centered on a cute farm animal highlighting Norway’s agrarian society. The song itself has become a well-loved folk tune in Norway. All of these contribute to the lullaby’s Nationalistic and Heritage theme.

The four lullabies discussed in this chapter present clear themes of nationalism and cultural heritage. “American Lullaby” by Gladys Rich captures the hustle and bustle of early twentieth century American city life while providing a commentary on social identity. Xavier Montsalvatge’s “Canción de cuna para dormir a un negrito” incorporates the habanera and tresillo rhythms that drive home the Cuban influence on his compositional style. It also shines a light on racial interactions ingrained into social commentary during the twentieth century. The text for Britten’s “The Highland Balou” was written in Highland dialect, and the music incorporates the drone of bagpipes with the Scottish snap rhythm. Britten’s lullaby is an obvious example of nationalism in lullabies. Lastly, Grieg’s “Kveld-sang for Blakken,” a lullaby for a farm horse, comes from an elementary primer for Norwegian schools and belongs to a set highlighting Norwegian countryside and culture. Each of these lullabies brings its own interpretation of lullaby characteristics, but are connected through nationalism, heritage, and cultural identity.

⁷³ Elbjørg Keyn Lundström, *The melodic structure and form of Norwegian lullabies (bånsullen) from the valleys of Valdres, Gudbrandsdalen, and Østerdalen*, (M.A. Thesis, Andrews University, 1987).

CHAPTER IV

PERSPECTIVE

Anyone who does anything to help a child is a hero to me.

– Fred Rogers

Traditionally, lullabies are from the mother’s point of view to her child. Those composed as art songs often follow in this vein. However, the mid-nineteenth century saw a shift in this assumption. To some the maternal tenderness affiliated with lullabies is a topic of male sensibility and nostalgia when looked at through the lens of art song.⁷⁴ This possibly stems from the eighteenth-century push to establish gender assignments – through the writings of philosophers and critics like Jean Jacques Rousseau⁷⁵ and Johann Friedrich Reichardt.⁷⁶ The effects of this had a strong impact on nineteenth century art song. Some composers turned from the female-centric lullaby and chose to write from the male perspective. This resulted in departures from the traditional “speaker” and the lullaby genre was given more depth and variety than before. The five lullabies in this chapter, “Maria Wiegenlied,” “Vuggesang,” “Berceuse d’amour,” “Sleep,” and “Kolybel’naya” are not sung by a mother to her child. All may be performed by any gender, but most are traditionally performed by male voices.

⁷⁴ Matthew Head, “If the Pretty Little Hand Won’t Stretch: Music for the Fair Sex,” in *Sovereign Feminine: Music and Gender in Eighteenth-Century Germany* (Berkeley: University of California Press, 2013), 80.

⁷⁵ Jean Jacques Rousseau, *Émile, ou De l’éducation*, translated by William H. Payne, (UK: Appleton, 1905), <https://www.google.com/books/edition/Emile/-2EvAQAAAJ?hl=en&gbpv=0>, accessed September 12, 2020.

⁷⁶ Johann Friedrich Reichardt, *Wiegenlieder für gute deutsche Mütter* (Leipzig: Gerhard Fleischer the Younger, 1798), https://books.google.com/books/about/Wiegenlieder_f%C3%BCr_gute_deutsche_M%C3%BCtter.html?id=hnZcAAAcAAJ, accessed September 12, 2020.

**Max Reger [1873-1916], “Maria Wiegenlied,” [1904]
Words by Martin Boelitz [1874-1918]**

Key: F Major (orig. key)
Range: F4-F5
Tessitura: G4-D5
Vocal Difficulty: Moderately easy
Piano: Easy

This lullaby is sung by an observer who is moved by Mary’s kindness and love for her son, Jesus. To some in Western Christendom the ideal mother is Mary, the mother of Jesus Christ. In the Christian and Messianic Jewish faith tenets, Jesus Christ is the Messiah long awaited by the Jewish nation. Mary was the earthly mother of Jesus. Whether by her own virtue, as some believe, or simply because of the choice of a gracious God, she is alluded to throughout literature as the epitome of motherhood. The idea of Mary being the nurturing Mother permeates Western medieval literature, such as Geoffrey Chaucer’s “Prioress’ Tale.”⁷⁷ Reams of poetry exist that use Marian verse, a poetic style that emphasizes the beauty of Mary’s words and song.⁷⁸ Though the poem for “Wiegenlied” is contemporary with Reger, the effects of a centuries-long culture is seen through the subject matter. Because of the reference to Christ as a baby the song is associated with Christmas. Reger included the song in his monolith publication *Schlichte Weisen/Simple Melodies* op. 76, no. 52, first published in 1904. While this dissertation focuses on works for piano accompaniment, a beautifully orchestrated score by Reger does exist. It adds more nuances and color to an already lovely piece.

Maria Wiegenlied

Maria sitzt im Rosenhag
Und wiegt ihr Jesuskind,
Durch die Blätter leise
Weht der warme Sommerwind.

Mary’s Cradlesong

Mary sits in the rosegrove
and rocks her child Jesus,
softly through the leaves
blows a warm summer wind.

⁷⁷ Geoffrey Chaucer, *The Canterbury Tales* (c. 1476).

⁷⁸ Georgiana Donavin, “Mary’s Mild Voice in the Middle English Lyrics,” in *Scribit Mater: Mary and the Literature Arts in the Literature of Medieval England* (Washington D.C.: Catholic University of American Press, 2012), 226.

Zu ihren Füßen singt
 Ein buntes Vögelein:
 Schlaf, Kindlein, süße,
 Schlaf nun ein!

At her feet sings
 a colorful little bird:
 Sleep, child, my sweet,
 just go to sleep!

Hold ist dein Lächeln,
 Holder deines Schlummers Lust,
 Leg dein müdes Köpfchen
 Fest an deiner Mutter Brust!
 Schlaf, Kindlein, süße,
 Schlaf nun ein!

Lovely is your smile,
 lovely is your joy in slumber,
 lay your tired little head
 against your mother's breast!
 Sleep, child, my sweet,
 just go to sleep!⁷⁹

Martin Boelitz's poem is from the perspective of an observer, likely Joseph or a shepherd. The tenderness expressed is a reaction to Mary's gentleness. As with many lullaby settings, the words are as important as the tender melody, and Reger set the poetry well. The higher pitches are paired with open vowels, lessening the resonance challenges for the voice. This piece is often sung by a woman; however, men can, and do, sing it.

The melodic material in the voice beautifully incorporates "quintessential lullaby" characteristics. "Maria Wiegenlied" opens with minor thirds (see Example 4.1). The minor third leaps emulate the variations in speech found in "Motherese." A swaying motion is created by the thirds pivoting on A. This is emphasized by the $\frac{6}{8}$ meter and regular quarter-eighth note rhythmic pattern.

⁷⁹ Reproduced by kind permission from Emily Ezust, translated, https://www.lieder.net/lieder/get_text.html?TextId=2837, accessed August 13, 2020.

Allegretto. *p*

Ma - ri - a sitzt am Ro - sen - hag und wiegt ihr Je - sus - kind,

pp

Example 4.1: Max Reger, “Maria Wiegenlied,” *Schlichte Weisen* op. 76, no. 52, mm. 1-6⁸⁰

They dynamics also draw on traditional lullaby sounds. There are brief *crescendi* *decrescendi*, but they serve to embellish the vocal phrases (see Example 4.1). The piano, which remains a degree softer than the voice, primarily doubles the voice. This combined with the dynamics keeps the focus on the melody and words. The voice’s top pitch (F5) has the softest dynamics of *pianissimo* (*pp*). While not the only occurrence of *pianissimo*, it is the most challenging one. It stands out in an otherwise moderate voice range, a fact emphasized by its occurrence on the verb *Schlaf* (*sleep*) (see Example 4.2). This is an excellent example of “Motherese.”

p

Zu ih - ren Fü - ßen singt ein bun - tes Vö - ge - lein: Schlaf, Kind - lein,

pp

ppp (una corda)

Example 4.2: Max Reger, “Maria Wiegenlied,” *Schlichte Weisen* op. 76, no. 52, mm. 12-17⁸¹

⁸⁰ Max Reger, “Maria Wiegenlied,” *Schlichte Weisen*, op. 76, no. 52 (Berlin: Ed. Bote & G.Bock, 1912), [https://imslp.org/wiki/Simple_Songs,_Op.76_\(Reger,_Max\)](https://imslp.org/wiki/Simple_Songs,_Op.76_(Reger,_Max)), accessed July 13, 2020.

⁸¹ Reger, “Maria Wiegenlied,” *Schlichte Weisen*, op. 76, no. 52 (Berlin: Ed. Bote & G.Bock, 1912), [https://imslp.org/wiki/Simple_Songs,_Op.76_\(Reger,_Max\)](https://imslp.org/wiki/Simple_Songs,_Op.76_(Reger,_Max)), accessed July 13, 2020.

Max Reger's "Maria Wiegenlied" incorporates lullaby techniques like minor thirds, swinging rhythms and meter, and soft dynamics to create a restful atmosphere. It is a wonderful example of a lullaby that follows the expectations. While it does not stray from the conventional stylistically, it offers a unique perspective through observations on the Virgin Mother.

**Edvard Grieg [1843-1907], "Vuggesang," *Romancer og Ballader af A. Munch*, op. 9, no. 2 [1866]
Words by Andreas Munch [1811-1884]**

Key: G# minor Range: B3-D#5 Tessitura: D#4-G#4 Vocal Difficulty: Moderately easy Piano: Moderate
--

Edvard Grieg considered "Vuggesang" one of his best songs.⁸² There are two versions available. Grieg's original score has a fifth verse that combines elements from the first, third, and fourth stanzas. However, in the publication *A Grieg Song Anthology* only the strophic four-verse setting is included.⁸³ It has been suggested the original, while lovely, is considered too long for a performance and is therefore cut.⁸⁴ The author does not agree with this since removing the ending does not significantly alter the timing but does alter the harmonic resolution and poetry. Therefore, the original will be examined in this study. It is a lullaby sung by a widowed father to his infant son. The agitation created by the accompaniment figures and modal treatment expresses the tragic text.

Vuggesang

Sov min Søn, o slumre sødt!
 Endnu gaar din Vugge blødt,
 Ak, skjøndt Hun, dig Livet gav,
 Ligger i den kolde Grav.

Kan ej vaage ved din Blund,

Cradlesong

Sleep my Son, O sleep sweet!
 Still your cradle is rocking softly,
 Alas, though she gave you life,
 She is now lying in the cold tomb.

Can't keep a vigil by your bed,

⁸² Foster, *The Songs of Edvard Grieg*, second edition 2007 (Woodbridge, UK: Boydell Press, 1990), 55.

⁸³ Bradley Ellingboe and William Leyerle, *A Grieg Song Anthology* (Webster, NY: Leyerle Publications, 1990).

⁸⁴ Astra Desmond, "Grieg's Songs," in *Music & Letters* 22/4 (Oct., 1941), 339.

Kysser ej din Rosenmund,
Fanger ej dit første Smil -
Fik ved dig kun Dødens Pil.

Can't kiss your Rosemouth,
Can't catch your first smile -
Got only the arrow of death from you.

Sov min Søn, dog blidelig -
Fader sidder end hos dig,
Vugger dig med uvant Fod,
Skjærmer dig med Liv og Blod.

Sleep my Son, though gently -
Father still sits with you,
Rocking you with unfamiliar feet,
Shields you with Life and Blood.

Ensomt er det om ham nu,
Livet ham en Kval og Gru -
Sorgens helle tunge Last
Bærer han for dig dog fast.

It's lonely about him now,
Life to him is woes and horror -
The sad heavy load of sorrow
However, he will carry firmly for you.

Aldrig skal din Morgen lyst
Mørknes af hans tunge Dyst, -
Aldrig skal dit glade Blik
Se hans bitre Taaredrik.

Never shall your bright morning be
Darkened by his heavy joust, -
Never shall your happy gaze
See his bitter drink of tears.

Sov min Glut, en Slummer sød!
Trives vel, du Liv af Død!
Fader har jo ene dig -
Ak, saa er han endnu rig.

Sleep my Glut, a Slumber sweet!
Thrive well, you Life of Death!
Father has just you -
Alas, then he is still rich.

Føler end din Moder nær
I dit milde Uskyldsskjær. -
Er det hende, som du ser
Naar du sødt i Søvnne ler?

Feeling still your Mother is near
In your gentle innocent shine. -
Is it her that you see
When you are laughing sweetly in your sleep?

Fader selv kan Intet se,
Intet uden Dødens Ve -
Kun din spæde Haand igjen
Hjælper ham udover den.

Father himself can see nothing,
Nothing but the Woes of Death -
Only your infant hand again
Helps him beyond that.

Sov min Søn, o slumre sødt!
Endnu gaar din Vugge blødt,
Ak, skjøndt Hun, dig Livet gav,
Ligger i den kolde Grav.

Sleep my Son, O sleep sweet!
Still your cradle is rocking softly,
Alas, though she gave you life,
She is now lying in the cold tomb.⁸⁵

As already discussed, most of Grieg's songs are strophic, with distinctive folk-song qualities.

He often set Norwegian poets as he did with "Vuggesang" (see also "Kveld-sang for Blakken in

⁸⁵ Reproduced by kind permission from Per Sletten, translated, 2019.

Chapter III). In *Romancer og Ballader af A. Munch*, he set the poetry of an older contemporary Andreas Munch. Munch wrote the poem in 1850 after he lost his wife in childbirth to twins and soon after one of the boys also died.⁸⁶ Munch wrote the poem in Old Danish which was a forerunner to modern Norwegian.⁸⁷ The heartbreaking lyrics recall Goethe's *Erlkönig*, with its focus on death and the verses from the father's perspective.

The vocal melody glides gently over the restless piano writing. The singer leads the collaboration and uses the agitation in the piano to drive the melody forward. The low tessitura of this song could be indicative of the father's voice. A few studies have shown fathers might stop using high pitches to speak with their children earlier than mothers. It is suggested this is due to "cultural pressures relating to their perception of the masculine role."⁸⁸ This is a reflection on the male voice generally sitting at a lower fundamental. Another possibility relates to the contrast of calm created by a mellow vocal line to the piano's surfacing agitation. The father is clearly distressed; however, his voice never rises to the piano's emotional challenge. The agitation remains in the piano and the singer's line continues *Ikke for langsomt, med dyb Sorg* (*not too slow, with deep sorrow*) (see Example 4.3).

⁸⁶ Foster, *The Songs of Edvard Grieg*, second edition 2007 (Woodbridge, UK: Boydell Press, 1990), 55.

⁸⁷ Sletten, 2019.

⁸⁸ Shute, "Vocal Pitch in Motherese," in *Educational Psychology*, 7/3 (1987, pp. 187-205), 191.

Ikke for langsomt, med dyb Sorg.

1. Sov min Søn, o slum - re sødt!
 2. Sov min Søn, dog bli - de - lig -
 3. Al - drig skal din Mor - gen lyst
 4. Fø - ler end din Mo - der nær

Example 4.3: Edvard Grieg, “Vuggesang,” *Romancer og Ballader af A. Munch*, op. 9, no. 2, mm. 1-3⁸⁹

The melodic material in the piano is strictly in the bass for the first half. The piano doubles the voice while its treble is always above the voice in register. This draws attention to the richness of lower pitches, especially in a mezzo or baritone voice (see Example 4.3). Grieg intended the melody to have a color and stillness that fed the sense of intimacy.⁹⁰ The piano opens the piece with a single measure of the syncopated eighth note motive that continues throughout the song. The pianist’s left hand is almost entirely in the treble clef (see Example 4.3).

The agitation created by the poem and piano can also be seen in the harmonic language. While the piece is in G# minor, the lack of a leading tone (F~~X~~) creates a sense of modality, specifically Aeolian mode. This is also known as the natural minor scale. Aeolian mode is common in folk music, another connection between Grieg and folk traditions. There are moments when the piece seems to depart from the conglomerate of modality and minor, and this contributes to the flow

⁸⁹ Edvard Grieg, “Vuggesang,” *Romancer og Ballader af A. Munch*, op. 9, no. 2 (Kristiania [Oslo]: Albert Cammermeyers Forlag, 1907), [https://imslp.org/wiki/4_Songs_and_Ballades,_Op.9_\(Grieg,_Edvard\)](https://imslp.org/wiki/4_Songs_and_Ballades,_Op.9_(Grieg,_Edvard)), accessed August 17, 2020.

⁹⁰ Foster, *The Songs of Edvard Grieg*, second edition 2007 (Woodbridge, UK: Boydell Press, 1990), 56.

of emotions. For example, the end of the four strophes to E major in mm. 16-17 hints at possible hope, but the piano part (and therefore father) settles back into the agitated despair. There is a melodic phrase in G# major in mm. 31-33, but that too is quickly dispelled by the dissonant ii° (A#C#E♭) in measure 34 on the word *kolde* (cold).

Grieg's "Vuggesang" breaks from the traditional perspective by having the father speaking. The recently widowed father attempts to comfort the child outside of his traditional role. The mother is meant to be lulling the baby. Her absence forces the father to take over, creating a poignant sense of sorrow and loss.

**Henri Lutz [1864-1919] "Berceuse d'amour" [1918]
Words by Henri Lutz**

Key: D♭ major
Range: C4-F5
Tessitura: G♭4-D♭5
Vocal Difficulty: Moderately easy
Piano: Moderately easy

Very little is known about Henri Lutz. His works received mixed reviews during his life.⁹¹ Lutz spent most of his professional career teaching at *École Niedermeyer* (Parisian school for church music). He composed for organ and orchestra, but most of his surviving works are for solo piano or voice. Lutz's compositions are rarely performed, and no recordings exist. An examination of "Berceuse d'amour" (*Lullaby of love*) reveals the music of Lutz should no longer be ignored.

Berceuse d'amour

Laisse toi bercer au rythme doux de la barque

Et donne moi tes yeux ardents
Ecoute le frisson des roseaux
Ce soir sur l'eau tout chante
Et mon Coeur chante aussi pour toi

Lullaby of love

Let yourself be rocked to the gentle rhythm of the boat

And give me your fiery eyes
Hear the thrill of the reeds
Tonight on the water everything sings.
And my heart also sings for you

⁹¹ "Music in Paris," *The Musical Times* 55/855 (May 1914), 339 and "A holiday visit to Paris," *The Musical Times* 45/735 (May 1904), 309.

Chante mon coeur pour celle que j'aime
 Un chant d'amour plaintif et doux
 Et maintenant ferme les yeux
 Pour mieux écouter mon coeur qui
 chante pourtoi, écoute.

Sing my heart for the one I love
 A plaintive and sweet song
 And now close your eyes
 To better listen to my heart
 Which sings for you, listen.⁹²

Henri Lutz wrote the poetry as well. The poem depicts a moment between two lovers in a boat. The man is lulling the woman to sleep with sensory reminders of their surroundings: hear the thrill of the reeds, feel the rock of the boat, etc. It recalls Renoir paintings of lovers, lounging on the Seine during high summer. The Impressionistic approach of capturing a moment rather than a story is clearly seen in “Berceuse d’amour.” The text creates an intimacy different from that between a mother and child. The use of female pronouns for the recipient of the song means the poem is from a male perspective. The attention to physical attributes is common in love sonnets and opens the door to euphemistic interpretations. However, the primary purpose of this song is for the lover to use his caressing voice to lull his beloved to sleep.

Because of the connection with a boat, and the lulling duple meter, this piece is inspired by the barcarolle style. Barcarolles are traditionally the songs gondoliers sang to their passengers in Venice. Nineteenth century composers borrowed elements from the typical barcarolles to emulate the sound in their songs and suites. Commonly, these included a lilting meter of $\frac{6}{8}$ or $\frac{12}{8}$ and a moderate tempo. The duple pulse is heard as the oscillation of the boat while the triple is felt as the rise, crest, and fall of the waves.⁹³ Over time, barcarolles in classical repertoire featured mostly in instrumental music, specifically as piano topics in late Romantic works; however, there are numerous uses in vocal repertoire.

⁹² Reproduced by permission from Carissa Scroggins, translated, 2020.

⁹³ James Parakilas, “The Barcarolle and the Barcarolle: Topic and Genre in Chopin,” in *Chopin and His World*, edited by Jonathan D. Bellman and Halina Goldberg (Princeton: Princeton University Press, 2017), 232.

When used in operas and operettas it had a largely sentimental intent. By incorporating the barcarolle elements and themed poetry, Lutz uses an established, if dated, style.

Comparing his music to that of his contemporaries shows Lutz's approach to *mélodies* to be decidedly old-fashioned. Yet Lutz's compositional style was not unaffected by current trends. Lutz's writing fits the Impressionistic style of creating a mood between the music and text, a landscape. Lutz didn't use the same word articulation as Debussy, but his vocal line, while more lyrical than other composers of the time, still incorporates speech-like elements such as stepwise motion, repeated notes, and syllabic emphasis (see Example 4.4).

29

Et maintenant fer-me les yeux

33

pour mieux é-cou-ter mon cœur qui chan-te pour toi... é -

38

- cou - te...

très doux

pp

Example 4.4: Henri Lutz, “Berceuse d’amour,” mm. 29-43⁹⁴

His treatment of the piano includes rolled chords alternating with melodic material. The parallel thirds in the treble imitate the water lapping at the side of the boat (see mm. 12-14). The rolled chords are the dipping and pulling of the oars. The delicate melodic material in the piano and voice is like dappled light flittering through trees on the bank as the lovers lazily glide through the

⁹⁴ Henri Lutz, “Berceuse d’amour,” (Paris: Ricordi, 1918), [https://imslp.org/wiki/Berceuse_d%27amour_\(Lutz,_Henri\)](https://imslp.org/wiki/Berceuse_d%27amour_(Lutz,_Henri)), accessed November 16, 2020.

water. Several instances of the minor third “lullaby interval” occur, but the primary sense of the piece focuses on the rocking of a boat, not the lullaby sound.

Phrases such as *Laisse toi bercer* (*Let yourself be rocked*) are paired with the swelling wave effect created by the contrast between a duple meter and dotted rhythms in the voice. The tender words are emphasized through a melodic line dominated by descending lines. This vaguely recalls “Motherese.” This piece is not a lullaby for a baby. Through an unexpected perspective the song extends the lullaby genre to include relationships other than familial.

**Peter Warlock [1894-1930] “Sleep” [1922]
John Fletcher [1579-1625]**

Key: G minor Range: D4-Eb5 Tessitura: G4-D5 Vocal Difficulty: Moderate Piano: Moderate
--

Considered by many to be second in personal greatness only to his tenor song cycle *The Curlew*, Peter Warlock’s “Sleep” is a lullaby sung to oneself, asking sleep to come. It captures the essence of John Fletcher’s Elizabethan poetry through stylized composition techniques that Warlock is known for. Warlock avoids overly used techniques like obvious text painting and dance rhythms in favor of a skillful blending of Elizabethan expectations and contemporary sounds.⁹⁵

⁹⁵ Gerald Cockshott, “Some Notes on the Songs of Peter Warlock,” *Music & Letters* 21/3 (July 1940), 251.

Sleep

Come, Sleep, and with thy sweet deceiving
 Look me in delight awhile;
 Let some pleasing dreams beguile
 All my fancies that from thence
 There may steal an influence
 All my powers of care bereaving.

Tho' but a shadow, but a sliding,
 Let me know some little joy.
 We that suffer long annoy
 Are contented with a thought
 Thro' an idle fancy wrought:
 O let my joys have some abiding.

The text is sung to personified Sleep. The references to time, suffering, and joys broaden the focus to the speaker's life and emotional state. While a lullaby, the purpose of the song is also to calm a troubled heart. The speaker clearly yearns for a reprieve and knows it will come from Sleep. It is common to view Sleep in this context as Death, but lighter interpretations exist. There is a sense of hope and purpose that could either imply a future in life or rest in death. The speaker looks to contentment and "abiding joys," both potentially found in either interpretation.

Word setting was paramount to Warlock. He never stopped making refinements to his works during his life.⁹⁶ The conductor Constant Lambert said Warlock penciled in adjustments of rhythm and texture to his personal copy of "Sleep."⁹⁷ Written for medium low voices, it is often sung by tenors. The shifting meters accommodate the poetry's flow, as well as emphasize Warlock's instructions to sing "as though unbarred" paying strict attention to the words' natural emphases (see Example 4.5). The meter $\frac{3}{4}$ conveys a lilting effect, while the asymmetrical nature of $\frac{5}{4}$ accommodates the poetry. Additionally, vocal phrases occasionally begin on weak beats and in the middle of

⁹⁶ When the baritone John Goss proposed to perform an early song in concert, Warlock promptly sent him a "new and improved" version. A. Copley, "Peter Warlock's Vocal Chamber Music," in *Music & Letters* 44/4 (Oct., 1963), 366.

⁹⁷ A. Copley, "Peter Warlock's Vocal Chamber Music," in *Music & Letters* 44/4 (Oct., 1963), 369.

measures (see mm. 8, 10, and 18). There are hints of “Motherese” (mm. 11 and 21), but the vocal line moves primarily by step and features melismatic writing that echoes John Dowland’s lute masterpieces.⁹⁸ The words convey a deep sense of longing. For Warlock, as with many other twentieth century composers, the marriage between the voice and piano was seamless.

The image shows a musical score for Peter Warlock's "Sleep", measures 11-14. The score is in G minor and features a vocal line and a piano accompaniment. The tempo changes from 5/4 to 3/4. The piano part includes dynamic markings like *mf* and *p*. The lyrics are: "All my powers of care be - reav - ing. Tho' but a sha - dow, but a sli - ding." The score is written in a standard musical notation with a treble clef for the vocal line and a grand staff for the piano accompaniment.

Example 4.5: Peter Warlock, “Sleep,” mm. 11-14⁹⁹

Warlock continued the intensity of longing in the piano through delayed harmonic resolutions, tied notes, and contrapuntal writing. “Sleep” features a duality between G minor and G major. Much of the piano part is chromatic wanderings poured into the diatonic frame of G minor.¹⁰⁰ The tension created by resolving a syncopated line by step was a popular Elizabethan feature, and

⁹⁸ Warlock was also a transcriptionist of early music, having published a book of keyboard arrangements of Dowland’s works not long before writing “Sleep.”

⁹⁹ Reproduced by kind permission from Score Exchange, Peter Warlock, “Sleep,” Schubertline (2003), <https://www.scoreexchange.com/scores/178434.html>, accessed October 28, 2020.

¹⁰⁰ Cockshott, “Some Notes on the Songs of Peter Warlock,” *Music & Letters* 21/3 (July 1940), 251.

Warlock accomplishes this same effect *alongside* twentieth-century techniques of destroying and restoring tonality.¹⁰¹ Through inversions and pedal tones, Warlock creates occasional harmonic ambiguity. Any sense of tonality is accomplished by the vocal line and occasional drone in the bass clef (see mm. 3-4). Warlock establishes the tonality of G minor and creates a sense of yearning through a syncopated vocal line that descends and resolves by step (see Example 4.5). There is a pause on the downbeat of measure 25 extending the harmonic tension before a G major chord finishes the piece, leaving an overall message of resolution and sleep (see Example 4.6).

As mentioned, Warlock's Elizabethan-inspired songs do not include heavy-handed text painting or mannerist settings. Warlock took the contrapuntal style used in English madrigals and lute songs and wove it with harmonic languages being established in the early twentieth century. The piano is "torturous and involved."¹⁰² This emphasizes the undercurrent of despair felt by the singer.

¹⁰¹ Cockshott, "Some Notes on the Songs of Peter Warlock," *Music & Letters* 21/3 (July 1940), 251.

¹⁰² H.G. "New Music," *The Musical Times* 64/966 (Aug. 1923), 551.

21 *rit.* *a tempo*
 O let my joys have some a - bid - ing,
f *dim mp e rit.* *marcato*

24 *p*

Example 4.6: Peter Warlock, “Sleep,” mm. 21-25¹⁰³

When material returns in the piano it is subtle. Generally, it begins with the familiar opening interval (D-G) and harmonic pattern but quickly dissolves into winding voices and chromaticism (see Example 4.7). The incomplete repetitions contribute to the piece’s sense of longing.

¹⁰³ Reproduced by kind permission from Score Exchange, Peter Warlock, “Sleep,” Schubertline (2003), <https://www.scoreexchange.com/scores/178434.html>, accessed October 28, 2020.

The image displays a musical score for Peter Warlock's "Sleep." It consists of three systems of music. The first system is a piano introduction in 3/4 time, marked "Rather slow" and "mp". The second system continues the piano introduction, marked "mf" and "p", and includes a change in time signature from 5/4 to 3/4. The third system begins with the vocal line, marked "13", and includes the lyrics: "Tho' but a sha - dow, - but a sli - - ding,". The piano accompaniment continues throughout the vocal line.

Example 4.7: Peter Warlock, “Sleep,” mm. 1-2; 11-14¹⁰⁴

The piano’s constant movement, intertwining melodic ideas, and chromatic diffusing create a marriage between Elizabethan techniques and modern expectations. While there are a few lullaby traits (lilting meter, “Motherese,” and the title), the voice’s primarily stepwise motion, voice leading, and melismatic moments emphasize the Elizabethan sound. Warlock used these elements to capture the sense of introspection in Fletcher’s poem.

¹⁰⁴ Reproduced by kind permission from Score Exchange, Peter Warlock, “Sleep,” Schubertline (2003), <https://www.scoreexchange.com/scores/178434.html>, accessed October 28, 2020.

**Modest Mussorgsky [1839-1881], “Kolybel’naya,” from
Pesni i plaski smerti no. 1 [1875], Words by Arseny
Golenishchev-Kutuzov [1848-1913]**

Key: F# minor-A minor
Range: C \sharp 4-A \sharp 5
Tessitura: Ab4-D \sharp 5
Vocal Difficulty: Difficult
Piano: Difficult

Most songs involve one perspective: the speaker. Occasionally, composers set narrative poetry that tells a story and involves multiple voices (i.e. Goethe’s *Erlkönig*, Schubert’s *Der Tod und das Mädchen*). This is the case with Modest Mussorgsky’s “Kolybel’naya” (*Lullaby*). Of the three voices in this piece (narrator, Death, mother), Death is the most significant. “Kolybel’naya” is the first song in Modest Mussorgsky’s cycle *Pesni i plaski smerti* (*Songs and Dances of Death*). The text for the entire set was written by Mussorgsky’s cousin, the poet Arseny Golenishchev-Kutuzov.¹⁰⁵ The cycle was written for a bass-baritone voice. In its entirety, the cycle lasts around 20 minutes, making it a restrictive recital repertoire choice. The song is long enough on its own (over 5 minutes) with a wide range of variation in texture, tessitura, and tempo that it could be treated as a concert aria in a program.

Kolybel’naya

Стонет ребёнок... Свеча, нагорая,
Тускло мерцает кругом.
Целую ночь колыбельку качая,
Мать не забылася сном.

Раным-ранёхонько в дверь осторожно

Смерть сердобольная стук!
Вздрыгнула мать, оглянулась тревожно...

Lullaby

A child is groaning... A candle, burning out,
Dimly flickers onto surroundings.
The whole night, rocking the cradle,
A mother has not dozed away with sleep.

Early-early in the morning, carefully, on the
door

Compassionate Death -- Knock!
The mother shuddered, looked back with
worry...

¹⁰⁵ Ted Houghtaling, New York Public Radio, commentary on Edward T. Canby’s broadcast November 30, 1954, <https://www.wnyc.org/story/mussorgsky-songs-and-dances-of-death/>, accessed August 20, 2020.

“Полно пугаться, мой друг!

"Don't get frightened, my dear!

Бледное утро уж смотрит в окошко...
 Плача, тоскуя, любля,
 Ты утомилась, вздремни-ка немножко,
 Я посижу за тебя.
 Угломонить ты дитя не сумела.
 Слаще тебя я спою.”-
 “Тише! ребёнок мой мечется, бьётся,
 Душу терзая мою!”
 “Ну, да со мною он скоро уймётся.
 Баюшки, баю, баю.”-

Pale morning already looks in the window...
 With crying, anguishing and loving
 You have tired yourself, have a little nap,
 I'll sit instead of you.
 You've failed to pacify the child.
 I'll sing sweeter than you" --
 "Quiet! My child rushes and struggles,
 Tormenting my soul!"
 "Well, with me he'll soon be appeased.
 Lullaby, lullaby, lullaby." –

“Щёчки бледнеют, слабеет дыханье...

"The cheeks are fading, the breath in
 weakening...

Да замолчи-же, молю!”-
 “Доброе знаменье, стихнет страданье,
 Баюшки, баю, баю.”

Be quiet, I beg you!" --
 "That's a good sign, the suffering will quieten,
 Lullaby, lullaby, lullaby." –

“Прочь ты, проклятая!
 Лаской своею сгубишь ты радость мою!”
 “Нет, мирный сон я младенцу навею.

"Be gone, you damned thing!
 With your tenderness you'll kill my joy!" --
 "No, a peaceful sleep I'll conjure up for the
 baby.

Баюшки, баю, баю.” -

Lullaby, lullaby, lullaby." –

“Сжался, пожди допевать хоть мгновенье,
 Страшную песню твою!”
 “Видишь, уснул он под тихое пенье.
 Баюшки, баю, баю.”

"Have pity, wait at least for a moment
 with finishing your awful song!" --
 "Look, he fell asleep with my quiet singing.
 Lullaby, lullaby, lullaby."¹⁰⁶

In *Songs and Dances of Death*, Death is personified and comes for someone in each of the four songs.¹⁰⁷ In “Kolybel’naya,” Death sees himself as a compassionate being. Most of his texts address the mother. He uses gentle language with her, knowing he is going to take her

¹⁰⁶ Reproduced by kind permission from Emily Ezust, Sergey Rybin, translated, https://www.lieder.net/lieder/get_text.html?TextId=77300, accessed August 18, 2020.

¹⁰⁷ “Lullaby: A mother cradles her sick infant, who grows more feverish as morning approaches. Death appears, disguised as a babysitter, and rocks the infant to eternal sleep. ‘Serenade’: The figure of Death waits outside the window of a dying woman, serenading the woman in the manner of a wooing lover. ‘Trepak’: A drunken peasant stumbles outside into the snow and becomes caught in a blizzard. As he freezes to death, he dreams of summer fields. ‘The Field Marshal’: The figure of Death is depicted as an officer commanding the troops after a dreadful battle. She asserts her enduring remembrance of them all.” - Ted Houghtaling, New York Public Radio, commentary on Edward T. Canby’s broadcast November 30, 1954, <https://www.wnyc.org/story/mussorgsky-songs-and-dances-of-death/>, accessed August 20, 2020.

child. While his ultimate intention is to come for the child (the words *bayushki bayu bayu* are his lullaby for the baby), what he says to pacify the mother is meant to be sympathetic. The dialogue that follows is an argument between the two. The mother is begging for a little more time, but in the end, Death has already lulled the child into an eternal sleep, and it is too late.

The piano and voice are never at odds harmonically; however, the piece itself primarily is dissonant. This works against any tonal instincts the singer feels and fits the emotions expressed by the mother. The mother's music is increasingly dissonant, declamatory, and disjunct. Despite the prevalent chromaticism, Death's music is consonant and rather beguilingly melodic. The narrator's music is eerie but calm. The pentatonic scale in measures 23-24 brings a distinctly "Russian" sound (see Example 4.8).¹⁰⁸ This would be a familiar and comforting sound to Mussorgsky, making it an interesting choice to pair with the entrance of compassionate Death.

Lento funesto.

„Fem-me, contienston ef-froi!
 „Ruh-ig nur, reg dich nicht auf!
 „Пол-но пугать-ся мой другъ!

Laube in - certaine a pâ - li ta fe - nê - tre...
 Bleichscheintherein in das Fen-ster der Mor-gen.
 Влѣ-дно - е у - тро ужь смотреть въ о - кош - ко...

p

f

Example 4.8: Modest Mussorgsky, “Kolybel’naya” from *Pesni i plaski smerti* no. 1, mm. 22-24¹⁰⁹

¹⁰⁸ Mark DeVoto, “The Russian Submediant in the Nineteenth Century,” in *Current Musicology* 59 (Oct. 1995, published 1997), 52.

¹⁰⁹ Modest Mussorgsky, “Kolybel’naya” from *Pesni i plaski smerti* no. 1 (St. Petersburg: W. Bessel et Cie, 1908), [https://imslp.org/wiki/Songs_and_Dances_of_Death_\(Mussorgsky,_Modest\)](https://imslp.org/wiki/Songs_and_Dances_of_Death_(Mussorgsky,_Modest)), accessed August 18, 2020.

The dramatic impact of the poetry is displayed in Mussorgsky's structure. The vocal line is divided into sections by tempo markings and rhythms. Surprisingly, dynamics do not contribute to the separation. This creates different moods within the "story" and corresponds with the three voices in the narrative (narrator, Death, and mother). Mussorgsky was specific with tempo markings, and each indication is unique. Mussorgsky did not use a single tempo marking to distinguish slower sections or faster sections. Rather, each marking corresponds with perspective shifts occurring in the poetry.

Table 1

Indication	Measures	Meaning	Speaker
<i>Lento doloroso</i>	mm. 1-15	Slow lamenting	Narration
<i>Moderato tranquillo</i>	mm. 16-21	Moderate peaceful	Narration/Death
<i>Lento funesto</i>	mm. 22-32; 36-37	Slow mournful	Death
<i>Agitato pathetico</i>	mm. 33-35	Restless, with great emotion	Mother
<i>Agitato/Lento</i> alternating	mm. 38-45	Restless/Slow	Death/Mother
<i>Lento Tranquillo</i>	mm. 46-47	Slow peaceful	Death
<i>Agitato, con dolore</i>	mm. 48-50	Restless, with grieving	Mother
<i>Lento</i>	mm. 51-54	Slow ¹¹⁰	Death

¹¹⁰ Christine Ammer, *The A to Z of Foreign Musical Terms* (Fenton, MO: E.C. Schirmer Music Company, 1989).

As seen above, Mussorgsky shifts tempos frequently within the short piece. These changes coincide with rhythmic alterations, either in creating agitation or calm. In addition to rhythmic devices, there are textural changes in the piano as well. These coincide with different voices in the poem. At moments of *tranquillo* and *lento* (when Death is speaking) the piano uses triplets (see mm. 36-37) or incorporates rests that thin the texture (see mm.16). At moments of *agitato* (when the mother is speaking) the piano switches to tremolos in the bass clef and alternates between a chordal and melodic texture in the treble (see mm. 33-35). This contrasts beautifully with the lyricism of Death's voice.

"Kolybel'naya" is challenging. A singer needs an accurate ear and a strong grasp on the Russian text. If these challenges are met, Mussorgsky's lullaby highlights a skilled collaborative duo and is an impressive addition to any bass-baritone's repertoire.

The five pieces discussed in this chapter showcase the push away from the traditional speaker in lullabies. Max Reger's "Maria Wiegenlied" is from the point of view of someone witnessing Mary sing Jesus to sleep. Edvard Grieg's "Vuggesang" completely leaves the traditional viewpoint with its heartbreaking text from a widowed father's voice. Henri Lutz's "Berceuse d'amour" is a sweet barcarolle from the perspective of one lover to another. Peter Warlock's "Sleep" unites Elizabethan poetry with modern harmonic approaches to depict a suffering adult longing for the release of sleep. And lastly, Modest Mussorgsky's "Kolybel'naya" is a narrative piece that demands a wide range of expressions as the singer alternates among a narrator, a distraught mother, and personified Death.

CHAPTER V

SLEEP AS A METAPHOR FOR DEATH

Someday we'll all be gone, but lullabies go on and on/
They never die that's how you and
I will be.

– Billy Joel

Downy sleep, death's counterfeit.

– William Shakespeare¹¹¹

Sleep and death have been connected in literature since at least 5th century BC when Ezra the priest was compiling the Old Testament Scriptures.¹¹² Shakespeare frequently references sleep as death and death as sleep. For example, “For in that sleep of death what dreams may come,”¹¹³ and it is in death the “innocent sleep.”¹¹⁴ In lullabies, death makes an appearance as a *topos*, a literary theme, especially during the nineteenth century. In addition to the literature references, infant mortality rates were extremely high during this time due to disease, poor hygiene, and limited medical knowledge. Poets and composers alike have used their works to comfort themselves after the loss of a child (Rückert, Mahler, Grieg, etc.).

¹¹¹ *Macbeth*, Act 2, sc.3

¹¹² 1 Kings 11:21a “While he was in Egypt, Hadad heard that David rested with his ancestors and that Joab the commander of the army was also dead.” *Bible*, New International Version, <https://www.biblegateway.com/passage/?search=1%20Kings%2011%3A21&version=NIV>, accessed February 17, 2021.

¹¹³ William Shakespeare, *Hamlet*, Act 3, sc. 1

¹¹⁴ William Shakespeare, *MacBeth*, Act2, sc. 2

During times of extreme emotion and trauma lullabies can also be used for mental protection and healing. For example, Ilse Weber’s “Lullaby” was written from Theresienstadt, a World War II concentration camp. Weber was a nurse in the children’s ward. She wrote lullabies about life in the camp and secretly sang them to children to lull them to sleep.¹¹⁵ At a time when their identity was being stripped, songs defied and resisted, knowing that death awaited.

The four pieces examined in this chapter bring the theme of Death into the genre of lullaby in unique ways. Two, Poldowski’s “Berceuse d’Armorique” and Carpenter’s “Berceuse de guerre” reference death outright. Edvard Grieg’s “Margretes Vuggesang” is more subtle and focuses on the child. Lastly, Franz’s “Mutter, o sing mich zur Ruh” is sung by a dying child.

**Poldowski [1879-1932], “Berceuse d’Armorique” [1914]
Anatole le Braz [1859-1926]**

Key: F# minor Range: F#4-D5 Tessitura: F#4-B4 Vocal Difficulty: Easy Piano: Moderately Easy

“Berceuse d’Armorique” (*Armorican Lullaby*) by Irene Regina Poldowski née Wieniawska is a celebration of French folk music. Known simply as Poldowski, she was a Belgian-born British composer and was known for her settings of French poetry.¹¹⁶ Anatole le Braz’s poem is spoken by a maternal figure to a child destined for a life at sea. According to her, the child’s father died in the waves, and the child likely will, too.

¹¹⁵ “Lullabies from Theresienstadt,” in *Canadian Jewish News*, <https://www.cjnews.com/culture/entertainment/lullabies-from-theresienstadt-at-holocaust-education-week>, accessed August 10, 2020.

¹¹⁶ Peter Rennie, https://www.wieniawski.com/poldowski_in_concert.html, accessed November 10, 2020.

This is a lullaby of protection, wishing to shelter the child from death, but an underlying interpretation is of the loss of childhood. It is likely Poldowski selected this poem to mark the 10th anniversary of the death of her two-year-old son Aubrey [1904].

Poldowski had an affinity for all things French.¹¹⁷ She was passionate about contemporary poets and how music was developing at the turn of the twentieth century. Later works show a distinct influence of Modernism,¹¹⁸ but her earlier songs show a strong stylistic impact by French composers like Vincent d'Indy (her teacher), Ravel and, most significantly, early Debussy, through long lyrical phrases and stable harmonies.

Berceuse d'Armorique

Dors, petit enfant, dans ton lit bien clos:
Dieu prenne en pitié les matelots!

- Chante ta chanson, chante, bonne vieille!
La lune se lève et la mer s'éveille.

Au pays du Froid, la houle des fiords
Chante sa berceuse en berçant les morts.

- Chante ta chanson, chante, bonne vieille!
La lune se lève et la mer s'éveille.

Dors, petit enfant, dans ton lit bien doux,
Car tu t'en iras comme ils s'en vont tous.

- Chante ta chanson, chante, bonne vieille!
La lune se lève et la mer s'éveille.

Tes yeux ont déjà la couleur des flots.
Dieu prenne en pitié les bons matelots!

- Chante ta chanson, chante, bonne vieille!
La lune se lève et la mer s'éveille.

Armorican Lullaby

Sleep, little child, in your well-closed bed:
God have mercy on the sailors!

- Sing your song, sing, good old woman!
The moon rises and the sea awakens.

In the land of the cold, the swell of the fiords
Sings its lullaby while rocking the dead.

- Sing your song, sing, good old woman!
The moon rises and the sea awakens.

Sleep, little child, in your very soft bed,
Because you will go away as they all go
away.

- Sing your song, sing, good old woman!
The moon rises and the sea awakens.

Your eyes are already the color of the waves.
God have mercy on good sailors!

- Sing your song, sing, good old woman!
The moon rises and the sea awakens.¹¹⁹

¹¹⁷ Göran Forsling, review "Poldowski: art songs," http://www.musicweb-international.com/classrev/2017/Sep/Poldowski_songs_DE3538.htm, accessed November 10, 2020.

¹¹⁸ Poldowski, "Man and Modernism," in *The Chesterian New Series* 5/33 (Sept. 1923), 5-6.

¹¹⁹ Reproduced by permission from Carissa Scroggins, translation, 2020.

Armorique, or Armorica, is an antiquated name for Brittany, the northwestern coast of France. Brittany is a region with a distinct language and musical tradition. The Bretons are considered ethnically Celtic, specifically through language traits. Like its cousins (Wales, Cornwall), Brittany has a strong singing tradition. Breton folk poetry falls into several categories: *Kan ha diskan* (Call and Response), *Gwerzioù* (laments), *sonioù* (ballads), *kantikoù* (hymns), and *chants de marins* (sailor songs). The region's coastal geography meant works related to the seafaring life were inevitable. The poem fits two types of Breton folk music: *Gwerzioù* and *chants de marins*.

The poem appears in Anatole de Braz's collection titled *La Chanson de la Bretagne* (Songs of Brittany) [1892]. He was known for collecting songs of the Brittany people and translating them into modern French. While authorship is given to de Braz, he was influenced by the songs he gathered. The original poem exhibits ballad elements through story and length and has clear ties to the sea, making it a *chant de marin*, as mentioned. However, Poldowski only set four stanzas plus the refrain. The four stanzas focus more on death than the other eight. Based on the text Poldowski used, the song, as opposed to the poem, is classified as a *gwerz* (singular of *Gwerzioù*), a lament with melancholy subject matter (i.e. death).

The speaker is likely the child's mother or grandmother. She is bemoaning the future loss of the boy to the sea. She exclaims how his eyes already reflect his destiny for a maritime life (*already the color of the waves*). Another layer of interpretation reveals this song as a lament for the loss of childhood. It won't be long before the boy has left the safety of his "soft, little bed" for the harsh life at sea. The sea rocks the sailors in death. It is likely this family has experienced such a loss. The certainty of the child's future is likely linked to older male relatives whose fates were tied to the sea and rocked to death. This tumultuous idea is highlighted by the shift in piano

texture on the words “Au pays du froid, la houle des...” (*In the land of the cold, the swell of the fiords...*) in measure 19. The swelling of the waves is depicted through the descending dyadic figures in the piano’s treble part (see Example 5.1).

“Berceuse d’Armorique” contains several “quintessential lullaby traits.” The main theme of the voice opens with minor thirds. “Motherese” also appears throughout the song in the vocal line’s leaps followed by stepwise descents (see mm. 11-14). The $\frac{3}{4}$ time signature and rocking rhythmic texture in the piano add to the sense of lulling (see mm. 3-9).

Andante languido *mp*

CHANT

PIANO

pp *pp*

Dors, pe-tit en-fant, dans ton lit bien

6

clos: Dieu prenne en pi-tie les bons ma-te-lots! —Chan-te ta chan-

cresc. *cresc.*

12

-son, Chan-te, bon-ne vieil-le! La lu-ne se lè-ve et la

mf rit. dim. *mf rit.*

17

p rall. *sans expression*

mer s'é-veil-le, Au Pa-ys du Froid, la hou-le des

pp *p* *comme une rumeur lointaine*

Example 5.1: Poldowski, “Berceuse d’Armorique,” mm. 1-21¹²⁰

The delicate and reserved intimacy heard in Poldowski’s vocal line through expression markings (see m. 19) and soft dynamics seems to belie the stirring emotions heard in the poem.

¹²⁰ Poldowski, “Berceuse d’amour,” (London: J. & W. Chester, 1914), [https://imslp.org/wiki/Berceuse_d%27Armorique_\(Poldowski\)](https://imslp.org/wiki/Berceuse_d%27Armorique_(Poldowski)), accessed November 10, 2020.

The mother could be singing from a place of resignation, knowing her son will leave her care sooner than she'd like. The "loss of childhood" theme is made clear but is second to the distinct overtones of death surrounding a naval life sure to await the boy.

**Edvard Grieg [1843-1907], "Margretes Vuggesang,"
from *Romanser*, op. 15, no. 1 [1868]
Henrik Ibsen [1828-1906]**

Key: A \flat Major Range: C4-F5 Tessitura: F4-C5 Vocal Difficulty: Easy Piano: Easy

Edvard Grieg composed "Margretes Vuggesang" (*Margret's Cradlesong*) in 1868, inspired by the birth of his daughter, Alexandra. The piece is simple in poetry, melody, and piano. The theme of death is more subtle in this song, but elements point to the mother's concern for her child through words of protection. At the time of composition, Grieg had not yet known the sorrow of losing a child. He would experience that the following year. In fact, the poem and Grieg's setting of it may not have been intended with the child's death in mind. However, a closer look shows it can be approached this way as a matter of personal interpretation. By looking at the sorrowful content of another song in the set, "Modersorg" (*A Mother's Grief*), in the analysis the interpretation of a death theme has substantial support. The entire *Romanser*, op. 15 is less than 10 minutes in length, making it an excellent addition to any recital. The voice never goes above F5 and is therefore accessible for a variety of voices. However, the tessitura is higher for songs 1, 2, and 4.

Margretes Vuggesang

Nu løftes Laft og Lofte
Til Stjernehvælven blaa,
Nu flyver lille Haakon
Med Drømmevinger paa.

Der er en Stige stillet
Fra Jord til Himmel op,
Nu stiger lille Haakon
Med Englene tiltop.

Guds Engle smaa, de vaager
For Vuggebarnets Fred,
Gud sign' Dig, lille Haakon,
Din Moder vaager med!

Margaret's Lullaby

The roof that rears above him
To Heaven seems to rise;
Now wakes my little Håkon¹²¹
And lifts his dreamy eyes.

He builds himself a staircase
To climb to yonder star,
Then with the angels rises
To where the blessed are.

May angels watch my darling
From out the heaven's blue;
God shield thee, little Håkon,
Thy mother watcheth too.¹²²

Grieg was friends with the playwright Henrik Ibsen and composed several art songs setting Ibsen's poetry, including "Margretes Vuggesang."¹²³ The poem comes from Ibsen's 1863 historical drama *Kongsemnerne* (*The Pretenders*) which follows a tumultuous story of family dissonance. This adds poignancy to the sense of peace the mother sings over her child. She sees the freedom in the child's innocence and in his sleep but knows it won't last. Perhaps the undertones of death could indicate the thought of release it would bring from a complicated life.

As mentioned, there is a close relationship between the dreamworld and death throughout the arts. Stanzas one and two can be interpreted with both dreaming and dying in mind. Imagery such as the "roof rising to heaven," "building staircases," and "climbing to where the angels are" are clear connections to dreaming. However, they could imply the child passing from the earthly world. While the poem includes words of protection, indicating a future for the child, the first

¹²¹ Note the alternative spelling in the score of "Haakon" instead of "Håkon" that appears in the poem. In Norwegian diction, neighboring a's (aa) are interchangeable with the symbol å (both pronounced [ɔ]).

¹²² Reproduced by kind permission from Emily Ezust, Frederick Corder, translated, https://www.lieder.net/lieder/get_text.html?TextId=15369, accessed August 18, 2020.

¹²³ Their friendship also led to Grieg composing of incidental music to Ibsen's *Peer Gynt* in 1875, for which Grieg is most well-known outside the collegiate music world.

two stanzas could be sparked from the mother's fear of infant mortality. This suggests the well-known childhood prayer, "Now I lay me down to sleep, I pray the Lord my soul to keep. If I should die before I wake, I pray the Lord my soul to take." Associating death with sleep was common so it is reasonable to infer a mother prays for protection from death while her little one sleeps.

Known for their brevity and lyrical vocal lines, Grieg's art songs often demonstrate creativity in the harmonic language. By emphasizing the $\hat{3}$ and $\hat{6}$ of $A\flat$ major (C and F), Grieg creates a polytonal effect with the floating vocal line. This implies the underlying tension the mother is experiencing. The piano is clearly in $A\flat$ major while the voice could be interpreted as F Aeolian (see Example 5.2). Modality features heavily in Norwegian folk music.¹²⁴

The image shows a musical score for Edvard Grieg's "Margretes Vuggesang" (Romanser, op. 15, no. 1). The score is in 2/4 time and features a vocal line and piano accompaniment. The tempo is marked "Langsomt." and the dynamics are "pp sempre" for the voice and "pp" for the piano. The lyrics are "Nu løf - tes Laft og Lof - te til Stjer - ne - hvæl - ven". The piano part includes a "Ced." marking and an asterisk.

Example 5.2: Edvard Grieg, "Margretes Vuggesang," *Romanser*, op. 15, no. 1, mm. 1-4¹²⁵

¹²⁴ Daniel M. Grimley, *Grieg: Music, Landscape and Norwegian Identity* (Woodbridge, UK: Boydell Press, 2006), 198.

¹²⁵ Edvard Grieg, "Margretes Vuggesang," *Romanser* op. 15, no. 1 (Kristiania (Oslo): Albert Cammermeyers Forlag, 1907), [https://imslp.org/wiki/4_Songs,_Op.15_\(Grieg,_Edvard\)](https://imslp.org/wiki/4_Songs,_Op.15_(Grieg,_Edvard)), accessed October 16, 2020.

In measure 10, Grieg raises the E \flat to an E \natural , resulting in a harmonic minor tonality. Because of this an augmented second is incorporated. Grieg's lyrical vocal writing showcases this augmented second with a descending motion between measures 10 and 11. The "incorrect" resolution of the $\hat{7}$ continues the disjointed feel begun by modality. This discomfort could indicate the potential for death. The augmented second is enharmonic to the minor third, our "lullaby interval." However, the stepwise descending approach detracts from the lyrical and sweet nature of a minor 3rd and emphasizes the augmented nature. This occurs on the words *Stige stillet* (*rising staircase*). The figure is repeated in measures 14-15 on the words *lille Håkon* (*little Håkon*), but in this instance the tonality has briefly wandered to B \flat harmonic minor. The opening vocal material returns in measure 18, complete with its apparent tonal center of F. However, the vocal line ends on A \flat , reconnecting the voice back to the original A \flat major (see Example 5.3).

The piano never leaves A \flat major, except for the dalliance in measures 14 and 15 to B \flat harmonic minor. It emphasizes the true tonal center by finishing with a plagal cadence of IV to I (D \flat -A \flat). However, Grieg continues the theme of subtle harmonic variety by inverting the IV (see mm. 26-27). This could also show the mother's tentative hope that her child will escape death.

sign dig, lil - le Haa - kon, din Mo - der vaa - ger med! (Henrik Ibsen.)

mf *riten.*

riten. *ppp*

una corda

Sea. Sea.

Example 5.3: Edvard Grieg, “Margretes Vuggesang,” *Romanser*, op. 15, no. 1, mm. 22-27¹²⁶

The tonal unsteadiness pertains to the momentary madness of a mother worrying about her child’s mortality. While the poetry indicates the child is not dead, the mother’s fear is not completely groundless in 19th-century experience. Grieg creates an unsettled feel to an otherwise lyrical and simple piece. Despite the modality in the vocal line, the piece is clearly in A \flat major. Through the harmonic language, Grieg captures the essence of the poem: a mother’s gentle lullaby with an undercurrent of worry.

**John Alden Carpenter [1876-1951], “Berceuse
de guerre” [1918], Words by
Émile Cammaerts
[1878-1953]**

<p>Key: F Major Range: C4-G5 Tessitura: F4-B\flat4 Vocal Difficulty: Moderately easy Piano: Moderate</p>

John Alden Carpenter’s “Berceuse de guerre” (*War Lullaby*) is a stand-alone song written shortly before the armistice of World War I. Lullabies serve as reflections that “echo the histories

¹²⁶ Grieg, “Margretes Vuggesang,” *Romanser* op. 15, no. 1 (Kristiania (Oslo): Albert Cammermeyers Forlag, 1907), [https://imslp.org/wiki/4_Songs,_Op.15_\(Grieg,_Edvard\)](https://imslp.org/wiki/4_Songs,_Op.15_(Grieg,_Edvard)), accessed October 16, 2020.

of those who sing them.”¹²⁷ When once a mother sang of tenderness and sweet things, now her songs reflect her fears. In “Berceuse de guerre,” a mother sings to her child, but the text alternates between the traditional French lullaby “Dodo, l’enfant do” and expressions of increasing distress for her husband at the front, likely an internal monologue. Carpenter only set the first three stanzas of Émile Cammaerts’ poem.

Berceuse de Guerre

*Dodo, l’enfant do,
L’enfant dormira tantôt.*

Le feu s’éteint, le vent gémit,
La pluie cingle la fenêtre.
Vente(t)il, pleutil làbas aussi?
Grêletil, tonne(t)il peut-être?

Dodo, l’enfant do...

Est il bien?
Atil chaud?
Ne manquetil de rien?
Atil ce qu’il lui faut?
Ses gants, Son gilet, Ses allumettes,
Et, dans sa poche, contre son cœur,
Ma dernière letter,
Et sa ferveur?

Dodo, l’enfant do, L’enfant dor...

La lampe baisse, le feu s’éteint
Il va falloir se metre en lit.
L’enfant ferme ses petits poings.
Mon grand enfant, dort il aussi?
Dort il paisiblement, avant la bataille?
Court il comme un fou sous la mitraille?
Ou bien, gît il dans quelque trou
La bouche ouverte,
Et les yeux clos?

Dodo, l’enfant do...

A War Lullaby

*Sleep, sleep, baby, sleep,
Baby soon will be asleep.*

The fire dwindles and the wind moans,
The rain lashes the windowpanes. –
Is it blowing and raining there?
Hailing or thundering, perhaps?

Sleep, sleep, baby, sleep...

Is he well?
Is he warm?
Is he lacking naught?
Has he all he wants?
His coat, his matches, and his gloves,
And, in his pocket, next his heart,
My last letter
And all its love?

Baby soon will be asleep...

The lamp burns low, the fire dwindles. –
We shall have to go to bed.
The child is claspng its wee fists. –
Is my big child sleeping, too?
Sleeping peacefully before the battle?
Is he running madly through the shells?
Or is he lying in some hole,
With open mouth
And with closed eyes?

*Sleep, sleep, baby, sleep.*¹²⁸

¹²⁷ Hannah Reyes Morales, “The World’s Lullabies,” in *National Geographic* (December 2020), 89.

¹²⁸ Tita Brand-Cammaerts, Translation, “Berceuse de Guerre” (New York: G. Schirmer, 1918), [https://imslp.org/wiki/Berceuse_de_guerre_\(Carpenter%2C_John_Alden\)](https://imslp.org/wiki/Berceuse_de_guerre_(Carpenter%2C_John_Alden)), accessed October 28, 2020.

Following the example of the French Impressionists, Carpenter looked to a variety of sources for inspiration (for example, Carpenter's cycle *Gitanjali*, settings of Rabindranath Tagore's collection, is an excellent example of both exotic influences and current literature. It also contains a lullaby, no. 3 "The Sleep that Flits on Baby's Eyes"). Carpenter was heavily influenced by the first World War and its impact on the diverse American people. The brutalities of an unprecedented convergence of nations at war left a poignant mark on all:

Fear has left you and it is terror. You don't look, you see. You don't hear, you listen.

Your nose is filled with fumes and death. You taste the top of your mouth. . . . You're hunted back to the jungle. The veneer of civilization has dropped away.¹²⁹

Both Carpenter and Cammaerts were involved in the war effort through their creativity.

Cammaerts was known as a war poet, one who writes either about personal war experiences or makes observations on war in poetry.¹³⁰ Carpenter had a more direct impact. Not long after the United States joined the war in 1917, Carpenter was recruited to work for the U.S. Military to use music as a motivation technique and morale boost amongst the servicemen. His war efforts were not of high artistic acclaim – Carpenter himself said,

We are not interested in the question of music as an art or music as a recreation... What we are trying to do is help create a spirit and maintain a spirit that will help win the war.¹³¹

¹²⁹ Richard Tobin, as quoted in "The Brutal Realities of World War 1," <https://www.facinghistory.org/holocaust-and-human-behavior/chapter-3/brutal-realities-world-war-i>, accessed November 12, 2020.

¹³⁰ "Cammaerts, Professor Emile," Senate House Library Archives, University of London. GB 96 MS 800' on the Archives Hub website, <https://archiveshub.jisc.ac.uk/search/archives/99aed2c1-2cc3-3d27-8768-fa1adc67324b>, accessed November 14, 2020.

¹³¹ John Alden Carpenter, as quoted by Joshua Villanueva in "America's Own Avant-Garde Movement," <https://www.worldwar1centennial.org/index.php/american-modernism/america-and-the-european-avant-garde.html>, accessed November 14, 2020.

Carpenter was inspired by the impact the United States' participation in the war had on its soldiers, citizens, and the culture.

The structure of the poem is similar to Poldowski's "Berceuse d'Armorique," discussed above. There is a refrain followed by verses. In this song, Carpenter used the popular lullaby tune of "¹⁹dodo, l'enfant do" as the refrain. His setting echoes traditional lullabies through similar melodic phrasing and rhythmic patterns. The refrain is the mother singing to her child. Each verse represents a monologue that gradually descends into desperation for her fighting husband. There is a strong contrast between the sections when she is singing these aloud to her child or introspectively as a monologue. This is heard in the harmonic language Carpenter used to distinguish each section. The lullaby is mostly in D minor with moments of ambiguity. The abstract tonal centers in the sections of despair are achieved through many altered chords and a declamatory melodic style. Through this Carpenter increases the sense of restlessness and desperation.¹³² The tension created by the monologue sections' harmonic texture is contrasted by the "Dodo l'enfant do" refrain (see Example 5.4).

¹³² Howard Pollack, *Skyscraper Lullaby: The Life and Music of John Alden Carpenter* (Washington DC: Smithsonian Institution Press, 1995), 163.

p a tempo
Do - do, l'en-fant do, L'en-fant dor-mi - ra tan-tôt.

a tempo
p

24 *mf*
Est - il bien? A - t-il chaud? Ne manque-t-il de rien?

27 *accel.*
A-t-il ce qu'il lui faut? Ses gants, Son gi-let, Ses al-lu-met - tes,

p
accel.

Example 5.4: John Alden Carpenter, “Berceuse de guerre,” mm. 19-29¹³³

Carpenter’s piano writing displays his skill at creating a moment in time emotionally. The lullaby refrain opens the piece with simple intervals in the pianist’s right hand. In the first two monologue sections the piano’s treble uses chromatic harmonies while the bass consists of

¹³³ John Alden Carpenter, “Berceuse de guerre” (NY: G. Schirmer, 1918), [https://imslp.org/wiki/Berceuse_de_guerre_\(Carpenter,_John_Alden\)](https://imslp.org/wiki/Berceuse_de_guerre_(Carpenter,_John_Alden)), accessed November 17, 2020.

quintuplets of two pitches separated by a whole step (see Example 5.4). The alternating between the pitches creates a rocking effect. However, the quintuplet nature implies agitation that negates the lulling. By the end of the second monologue, the piano shifts from quintuplets to tremolos in the bass, increasing the sense of angst. The third monologue opens with tremolos, switches to sextuplets with larger intervals between the alternating pitches, then returns to tremolos. Each of the monologue sections builds with the mother's anxiety through incrementally more intense piano textures. Carpenter also incorporated *crescendi* and *accelerandi* to drive each section. Throughout the piece, the lullaby refrain remains the calm in the storm until the final utterance. In it, the agitation of the monologues has crossed over and infected the lullaby. This is seen through the sextuplets and repeated pitches in the piano's bass (see Example 5.5).

Molto più lento

Do - do, l'en - fant do,

L'en - fant dor - - mi...

62

pp *legato* *6* *6*

pp *molto espr.* *rall.* *6* *6*

Example 5.5: John Alden Carpenter, “Berceuse de guerre,” mm. 60-64¹³⁴

The mother’s hopelessness is keenly felt. It is possible the interjections of the lullaby arise from the baby fussing as it senses the mother’s tension. The contrast between the complete sweetness of a lullaby and the gritty despair of death in war are remarkable.

¹³⁴ Carpenter, “Berceuse de guerre” (NY: G. Schirmer, 1918), [https://imslp.org/wiki/Berceuse_de_guerre_\(Carpenter,_John_Alden\)](https://imslp.org/wiki/Berceuse_de_guerre_(Carpenter,_John_Alden)), accessed November 17, 2020.

**Robert Franz [1815-1892], “Mutter, o sing mich zur Ruh,”
 op. 10, no. 3 [1850], German Words Attributed
 to Ferdinand Freiligrath [1810-1876],
 Based on English Text by Felicia
 Dorothea Hemans [1793-1835]**

Key: Eb Major Range: A \natural 3-Eb5 Tessitura: F4-Bb4 Vocal Difficulty: Moderately easy Piano: Moderately easy
--

“Mutter, o sing mich zur Ruh,” (*Mother, oh sing me to rest*) is the third song in Robert Franz’s *6 Gesänge* op. 10. It is short, strophic, and about a dying child. Franz was known for using reflective rather than dramatic poetry. His lieder often highlight late Romantic charm through short lengths, strophic settings, and piano doubling. According to Carol Kimball, Robert Franz was vehemently against the transposition of his songs. Because of this, most of the available scores are in the original keys. There are collections that include transpositions of his work, but only a few songs.¹³⁵ Most of his pieces are best suited for a mezzo soprano or baritone voice, however “Mutter, o sing mich zur Ruh” is suitable for higher voices.

¹³⁵ *50 German Songs* (NY: International Music Company), https://www.grothmusic.com/p-33366.aspx?searchEngineName=50-german-songs-high-voice-and-piano&utm_source=googleshopping&utm_medium=cse, accessed August 20, 2020.

Mutter, o sing mich zur Ruh

Mutter, o sing mich zur Ruh
 Wie noch in schöneren Stunden,
 Sing meinem Herzen, dem wunden,
 Tröstende Lieder sing du!

Drücke die Augen mir zu!
 Blumen die Häupter jetzt neigen;
 Trauernde rasten und schweigen,
 Mutter, o sing mich zur Ruh!

Bette dein Vögelchen du!
 Stürme, ach! haben's entfiedert;
 Liebe, sie drückt unerwiedert;
 Mutter, o sing mich zur Ruh!

Mother! oh, sing me to rest

(English translation)
 Mother, oh sing me to rest
 As once in more-beautiful hours,
 Sing to my heart, the comforting
 Songs you sing!

Close my eyes up!
 Flowers their heads now
 Mournfully rest and keep silent,
 Mother, o sing me to rest!

Put to bed your little bird!
 Storms, ah! Have it de-feathered;
 Love, she is unrelentingly oppressed;
 Mother, oh sing me to rest!¹³⁶

Mother! oh, sing me to rest

(Original text)
 Mother! oh, sing me to rest
 As in my bright days departed:
 Sing to thy child, the sick-hearted,
 Songs for a spirit oppress'd ...

Lay this tired head on thy breast!
 Flowers from the night-dew are closing.
 Pilgrims and mourners reposing
 Mother, oh! sing me to rest!

Take back thy bird to its nest!
 Weary is young life when blighted,
 Heavy this pain unrequited!
 Mother, oh! sing me to rest!¹³⁷

Text took priority in Franz's compositions, as he himself noted:

The poet furnishes the key to the appreciation of my works; my music is unintelligible without a close appreciation of the sister-art: it merely illustrates the words, does not pretend to be much by itself.¹³⁸

This impacted how he composed his vocal lines. He shied away from the declamatory style of his contemporary, Robert Schumann, that would go on to dominate middle to late nineteenth century lieder. His voice writing is simple, syllabic, and has moderate ranges. Rhythms are based on the poetic meter resulting in predictable vocal lines. Each stanza of both the original English and German translation follows the meter pattern of 7, 8, 8, and 7 syllables. Each line constitutes a melodic phrase. The consistency of phrase lengths adds to the sense of simplicity.

The poem's metrical patterns are echoed in the rhythmic techniques. The phrases of 7 syllables consist of eighth notes ending in a quarter note. This uniformity emphasizes the syllabic

¹³⁶ Reproduced by kind permission from IPA Source, LLC, Bard Suverkrop, translation, 2007, <https://www.ipasource-com.unco.idm.oclc.org/mutter-o-sing-mich-zur-ruh-6254.html>, accessed February 25, 2021.

¹³⁷ Felicia Dorothea (Brown) Hemans, "Mother, O sing me to rest," https://www.lieder.net/lieder/get_text.html?TextId=18860, accessed August 20, 2020.

¹³⁸ Robert Franz, as quoted by Daniel Voss in *Musical Expression of Text in the Songs of Robert Franz* (Hunter College of the City University of New York, 2012), <https://www.scribd.com/document/90822634/Musical-Expression-of-Text-in-the-Songs-of-Robert-Franz>, accessed August 20, 2020.

setting (see Example 5.6). Franz added rhythmic variety for the 8 syllable phrases. In these, longer note values are used as well as dotted rhythms (see Example 5.6).

Andantino semplice.

p
Mut-ter, o
Mo-ther, oh

p

Ed. *

5
sing' mich zur Ruh, wie auch in schö-ne-ren Stun-den, sing' meinem
sing me to rest let me from childhood's songs bor-row, comfort a-

Example 5.6: Robert Franz, “Mutter, o sing mich zur Ruh,” op. 10, no. 3, mm. 1-11¹³⁹

Franz’s songs are rarely considered examples of intense emotion. However, Franz himself saw great expression in his pieces and sometimes bemoaned audiences not understanding his intent – often through the “unfortunate interpretation” of the collaborating duo.¹⁴⁰ Because poetry was a priority to Franz, it can be assumed he selected his texts carefully and with great intention. The original author of this piece, Felicia Dorothea (Browne) Hemans, was an early nineteenth century English poet. While Hemans did not experience the sorrow of loss in

¹³⁹ Robert Franz, “Mutter, o sing mich zur Ruh,” op. 10, no. 3 (Leipzig: F. Whistling, 1850), [https://imslp.org/wiki/6_Ges%C3%A4nge,_Op.10_\(Franz,_Robert\)](https://imslp.org/wiki/6_Ges%C3%A4nge,_Op.10_(Franz,_Robert)), accessed August 20, 2020.

¹⁴⁰ Robert Franz, Letter to Carl Armbruster Dec. 13, 1889, translated by William Barclay Squire, “Letters of Robert Franz,” in *The Music Quarterly* 7/2 (Apr 1921), 282.

childbirth, she occasionally wrote poetry centered on it.¹⁴¹ Why Franz selected this poem is not known, but perhaps dread of infant mortality was a motivator. “Mutter, o sing mich zur Ruh!” was composed the year after he became a father.

The song is sung by a dying child. In the author’s opinion, the words are from an older child, beleaguered by illness. The child is clearly old enough to have experienced unrequited love. The poetry is heart wrenching and reveals Franz’s intended expressive impact. The music uses established lullaby traits such as a sense of rising and falling (lulling) through triple meter and phrase arcing, minor thirds, and primarily soft dynamics. The piece’s simplicity through a strophic and syllabic setting pair with the vocal line’s high tessitura to present a child-like impression, emphasizing the child’s perspective. While the words are sad, there is a resignation in the child’s voice that can be heard in the gently arcing phrases that have a sighing effect. The combination of the lullaby genre with a speaker that is traditionally the recipient of a lullaby is interesting. The child could be simultaneously comforting himself *and* his mother.

The theme of death, specifically the metaphor of sleep for death, is prevalent in poetic literature and their song settings. Poldowski’s “Berceuse d’Armorique” takes the fear of a sea grave and a mother’s premonitory outlook and pairs them with a gliding, peaceful vocal line. Edvard Grieg’s “Margretes Vuggesang” is a lullaby that can be interpreted as an expression of the eternal sleep of death. John Alden Carpenter wrote “Berceuse de guerre” as a testament to the horrors of war for those left behind. Lastly, Robert Franz’s “Mutter, o sing mich zur Ruh!” is from the dying child’s perspective.

¹⁴¹ Felicia Dorothea Hemans, “The Better Land,” <https://digital.library.upenn.edu/women/hemans/works/hf-better.html>, accessed August 20, 2020.

CHAPTER VI
THREATS AND REWARDS

The lullaby is the spell whereby the mother attempts to transform herself back from an ogre to a saint.

– James Fenton

There is a universal perception that lullabies are soothing and gentle. While there are certainly pieces that follow this stereotype, there are many that don't. One theme found in lullabies is that of threats and rewards. This chapter will examine the theme through four pieces: Francis Poulenc's "Berceuse," Aaron Copland's "The Little Horses," Carl Reinecke's "Puppenwiegenlied," and Benjamin Britten's "A Charm." Of the four pieces, two use rewards and two convey threats to the child.

**Francis Poulenc [1899-1963], "Berceuse," from
Cinq poèmes de Max Jacob, no. 4 [1931]
Words by Max Jacob [1876-1944]**

Key: G major Range: B3-G#5 Tessitura: A4-E#5 Vocal Difficulty: Moderately easy Piano: Moderately easy

Francis Poulenc wrote the set *Cinq poème de Max Jacob*, of which "Berceuse" is the fourth song, because he admired Max Jacob's poetry. In fact, he considered these songs among his personal favorites.¹⁴² He had personal correspondence with Jacob at the time of

¹⁴² Pierre Bernac, *Francis Poulenc: The Man and His Songs* (London: Kahn & Averill, 2010), 153.

composition¹⁴³ so it is safe to assume he understood the poetry and Jacob's intent behind his Breton tribute. "Berceuse" depicts a village girl roped into babysitting and her frustration about it. Though the title indicates that it is a lullaby, the song is anything but gentle or soothing.

Berceuse

Ton père est à la messe,
Ta mère au cabaret,
Tu auras sur les fesses
Si tu vas encore crier.

Ma mère était pauvre
Sur la lande à Auray
Et moi je fais des crêpes
Ent e berçant du pied.

Si tu mourais du croup
Coliques ou diarrhée,
Si tu mourais des croutes
Que tu as sur le nez.

Je pêcherais des crevettes
À l'heure de la marée,
Pour faire la soupe aux têtes
Y a pas besoin de crochets

Lullaby

Your father is at the Mass,
Your mother at the cabaret.
You will have your bottom spanked
If you continue to cry.

My mother was a poor woman,
On the moor of Auray,
And I, I make some pancakes
While you I rock with my foot.

If you should die of the croup
Colic or diarrhea,
If you should die of the scabs
That you have on your nose.

I would fish for shrimp
At the hour of the low tide,
To make the soup of fishheads
One has no need of hooks.¹⁴⁴

Max Jacob's collection *La côte: recueil de chants Celtiques, Ancien Inédit/The coast: Celtic songbook, old and unpublished* [1911], was inspired by his childhood in Brittany (northwestern France). The entire collection is a departure from Jacob's usual surrealism and falls into a more traditional category. It can be interpreted as satirical commentary on traditional poetry but is more likely nostalgic.

¹⁴³ Bernac, *Francis Poulenc: The Man and His Songs* (London: Kahn & Averill, 2010), 152.

¹⁴⁴ Reproduced by kind permission from IPA, LLC, Bard Suverkrop, translated, 2008, <https://www-ipasource-com.unco.idm.oclc.org/catalog/product/view/id/7123/category/986/>, accessed August 4, 2020.

Each text featured in Poulenc's cycle is from the perspective of a simple peasant girl and a small amount of naiveté should be incorporated in the vocalist's interpretation.¹⁴⁵ In "Berceuse," the girl makes it clear she is not happy with her task.

The poem is full of threats. The Breton girl is rocking a child she detests.¹⁴⁶ She is rocking the baby with her foot against the cradle. While this can be done lovingly (see "Vuggesang" in Chapter IV), the verbal venom she is spouting guarantees it is an uneven and aggressive motion. She is annoyed to be watching the child and cooking while the parents are out to play. She would much rather be having fun herself. The child is told it will have a spanking or die of horrible sicknesses or infections if it does not stop crying and go to sleep. It is possible the girl is speaking with harsh empty threats, but according to Pierre Bernac's commentary it should be interpreted as genuine.¹⁴⁷ Poulenc commented on the song: "Everything is topsy-turvy in the poem: the father is at mass, the mother at a cabaret, a waltz rhythm instead of a cradle song. It is redolent of cider and the acrid smell of the thatched cottages."¹⁴⁸ The poem closes with comments on rewards for the girl if the baby succumbs to the threats. The girl is obviously speaking to the baby, but since it is highly unlikely the child understands, this could be classified as a monologue. The girl is verbally lashing out at having to "waste" her time.

Francis Poulenc had a copious output of *mélodies* (French art songs). Poulenc was known for his gift with vocal lines. They are clean and simple, highlighting the color of the words and

¹⁴⁵ Bernac, *Francis Poulenc: The Man and His Songs*, translated by Winifred Radford, 1977 (London: Kahn & Averill, 2001), 153.

¹⁴⁶ Bernac, *Francis Poulenc: The Man and His Songs*, translated by Winifred Radford, 1977 (London: Kahn & Averill, 2001), 157.

¹⁴⁷ Bernac, *Francis Poulenc: The Man and His Songs*, translated by Winifred Radford, 1977 (London: Kahn & Averill, 2001), 157.

¹⁴⁸ Francis Poulenc, as quoted by Pierre Bernac in *Francis Poulenc: The Man and His Songs*, translated by Winifred Radford, 1977 (London: Kahn & Averill, 2001), 157.

the human voice. He said in a letter, “J’aime la voix humaine” (I love the human voice).¹⁴⁹

Poulenc’s vocal lines rarely have rhythmic challenges. The vocal melody of “Berceuse” is full of short, declamatory phrases and word painting (see the high note on “crier” in m. 15). It contains arpeggio leaps and melodic chromaticism. The latter is the result of chromatic harmony. Poulenc was especially known for melodic chromaticism, having been influenced by Stravinsky (see Example 6.1).

Example 6.1: Francis Poulenc, “Berceuse,” *Cinq poèmes de Max Jacob*, no. 4, mm. 6-16¹⁵⁰

¹⁴⁹ Francis Poulenc, as quoted by Carol Kimball in *Song: A guide to art song style and literature* (Milwaukee: Hal Leonard, 2005), 225.

¹⁵⁰ CINQ POEMES DE MAX JACOB; Author: Max Jacob; Composer: Francis Poulenc; © Editions Salabert. With the kind authorization of Universal Music Publishing and Editions Salabert. Francis Poulenc, “Berceuse,” *Cinq poèmes de Max Jacob*, no. 4 (Paris: Rouart, Lerolle & Cie, 1932), [https://imslp.org/wiki/5_Po%C3%A8mes_de_Max_Jacob,_FP_59_\(Poulenc,_Francis\)](https://imslp.org/wiki/5_Po%C3%A8mes_de_Max_Jacob,_FP_59_(Poulenc,_Francis)), accessed August 24, 2020.

Poulenc's harmonic writing is described as, "Passages of tonal stability [...] often interrupted by short phrases of non-functional harmony that may also be of a vastly different character."¹⁵¹ The song opens in G major but quickly passes through numerous dissonances and keys. There is a momentary reappearance of G major in measure 22, and then the return to dissonance. Poulenc's well-known ambiguous approach to tonality denies the chordal resolution. This captures the girl's unfulfilled desire to abandon the child and return to her favorite activities.

The wandering tonalities create a sense of unrest in the piano. However, the waltz tempo adds a playfulness and lightness to the girl's words, possibly implying she's only letting off steam and not really wishing a horrible death on the baby. As mentioned, by the closing stanza the girl is listing what rewards she would cheerfully give herself if the child died (i.e. fish, make and enjoy soup). At this point the dynamics are at the softest (*piano*), and the singer's range reaches its highest point (G#5). The piano also changes texture through rhythmic shifts (no rests), dense doubled chords in the treble, and a wandering bass that incorporates a pentatonic scale. The rolled chords in the treble combine with the *piano* and *dolce* (*sweetly*) markings and higher tessitura vocal line to create a more angelic mode. This could indicate her lack of concern for the baby's fate or possibly even a darker interpretation of false innocence.

Whether the babysitter's menacing attitude is genuine, this song clearly demonstrates the use of threats and rewards in lullabies. She threatens the baby and dreams of rewarding herself. The lack of traditional lullaby traits emphasizes the harshness of the girl's threats.

¹⁵¹ "Poulenc Trio Notes," Welsh Joint Education Committee, http://resource.download.wjec.co.uk.s3.amazonaws.com/vtc/2015-16/15-16_23/Poulenc-TrioNotes%20.pdf, accessed August 27, 2020.

**Aaron Copland [1900-1990], “The Little Horses,” from
Old American Songs, set 2, no. 1 [1952]
 Words by John A. and Alan
 Lomax; Anonymous**

Key: G minor (natural minor) Range: D4-G5 Tessitura: G4-D5 Vocal Difficulty: Moderately easy Piano: Moderately easy

Aaron Copland’s songs are lyrical and rhythmically precise. “The Little Horses” is full of promises of sweet cake and pretty little horses. There is a stunning orchestrated version of this song, but this study focused on the original piano score. Copland wrote the song for a bass voice, but it has been transposed for all voice types.

The Little Horses

Hush you bye, don’t you cry,
 Go to sleepy little baby.
 When you wake, you shall have
 All the pretty little horses.

Black and bays, dapples and grays
 Coach and six-a little horses.

Hush you bye, don’t you cry,
 Go to sleepy little baby.
 When you wake, you’ll have sweet cake,
 And all the pretty little horses.

A brown and a gray and a black and a bay
 And a coach and six-a little horses.
 A black and a bay and a brown and a gray
 And a coach and six-a little horses.

Hush you bye, don’t you cry
 Oh you pretty little baby.
 Go to sleepy little baby.
 Oh you pretty little baby.

Copland wrote multiple arrangements and variations of pre-existing songs for his collection *Old American Songs*. “The Little Horses” is based on a folksong originally published by ethnomusicologist family duo J.A. Lomax and his son Alan in *Folk Song U.S.A.*¹⁵² The words for “The Little Horses” were collected by the Lomax gentlemen, but the original author is unknown. Copland retained the vernacular flow of the song through colloquialisms but polished the text-heavy poem by focusing on the first verse and main chorus. The remainder of the original text exhibits distinct racial prejudice connections, a possible reason for Copland to exclude it in his setting.

Copland created a lyrical line based on the original folk tune. A score for the folk tune is not available, but there is an excellent recording by Alan Lomax. A comparison of the original with Copland’s setting highlights the differences.¹⁵³ Because folk tunes are an oral tradition, there is a declamatory style to the original melody and an emphasis on spoken word rhythms that do not appear in art song. Copland’s vocal line takes this fluid style and arranges it within more classical structures of musical phrases and cadences (see Example 6.2). However, the lilting cadence of a story-telling voice is retained through Copland’s emphasis on the third beat and use of short-short-long note values (eighth, eighth, quarter). This sing-song effect emulates rocking, a “quintessential” lullaby attribute.

¹⁵² J.A. and Alan Lomax, *Folk Song U.S.A.* (NY: Duell, Sloan, and Pierce, 1947).

¹⁵³ Alan Lomax and Guy Carawan, *Texas Folk Songs* (Tradition Records, 1958), <https://www.youtube.com/watch?v=wxlstmoNe1w>, accessed August 25, 2020.

Example 6.2: Aaron Copland, “The Little Horses,” *Old American Songs*, set 2, no. 1, mm. 1-10¹⁵⁴

The influence of the original song’s phrases and rhythmic fluidity can be seen in tempo. There are tempo shifts that occur between the verses and the refrain, “Hush you bye...” Each occurrence of the refrain is paired with the instructions, “Slowly, somewhat dragging” and the metronome marking of $\text{♩} = 76$. At the beginning of both verses, Copland indicates, “Faster and rhythmically precise (starting a little slowly)” and a new metronome marking, twice as fast as the refrain, of $\text{♩} = 76$ called Tempo II. The accelerando starting in measure 11 is paired with a vocal line that rises in pitch and a text describing the promised horses. The faster section also depicts the clip clop of horses’ hooves (starting in measure 15) with the eighth note followed by a double sixteenth-note figure.

¹⁵⁴ “The Little Horses” from “Old American Songs” by Aaron Copland © 1954 The Aaron Copland Fund For Music, Inc. Copyright Renewed. Boosey & Hawkes, Inc., A Concord Company. All Rights Reserved. Used With Permission. Aaron Copland, “The Little Horses,” *Old American Songs* set 2, no. 1 (NY: Boosey & Hawkes, 2005).

This increases the excitement and anticipation. While not falling into the typical lullaby mold of lulling to sleep, “The Little Horses” still carries the purpose of winding a child down.

The animated tempo shifts could also reflect the original banjo accompaniment which seems to have influenced Copland. The piece opens with syncopated open fifths at the dynamic *piano* (see Example 6.2). These could be the plucking of open strings when tuning the banjo and preparing to play. These could also represent the church bell tolling the hour (a prevalent musical motif), underlining that it is naptime. The aforementioned shifts in tempo are complemented in the piano by rhythmic alterations. When the refrain occurs and the tempo is slow, the syncopated bell-tolling motive is prominent. At the return of Tempo II, the piano is peppered with eighth notes, rests, and staccati. These rhythmic devices contribute to the impression of a horse’s gait in the music. These correspond with the shifts in poetry of telling the child to be still and sleep and the moments of promises. The vocal line also depicts shifts in poetry. The use of “Motherese” (see “go to sleepy little baby” in mm. 5) in lulling sections is emphasized by a slower tempo. While the descending phrase theme is repeated in the more boisterous sections, it appears at a faster tempo and works as a contrast to the earlier occurrence. The phrases that fall under Tempo II have more emphasis on smaller and more frequent intervallic leaps than the first section. This contributes to the *accelerando* and increase in intensity.

Copland included his trademark compositional traits in “The Little Horses,” like syncopation, open textures, and folksong inspiration. While his lullaby has boisterous elements, these are framed with a quiet, lulling refrain. The closing refrain incorporates longer note values, emphasizing the winding down to sleep. Thus, it incorporates lullaby traits of soft dynamics, a lilting metrical emphasis through sing-song rhythms and entreaties for falling asleep along with the enticing rewards. It is an excellent example of rewards in lullabies.

Carl Reinecke [1824-1910], “Puppenwiegenlied,”
Zehn Kinderlieder op. 75, no. 8 [1860]
Poet unknown

Key: Bb major
 Range: Bb3-C5
 Tessitura: Eb4-G4
 Vocal Difficulty: Easy
 Piano: Easy

By the time “Puppenwiegenlied” was published, Carl Reinecke was a well-established composition professor at Cologne Conservatory. Reinecke wrote at least 78 Kinderlieder (children’s songs) and most are extremely simple. It is not known whether these pieces were intended for study by his composition students or to be played by children. The speaker in “Puppenwiegenlied” (*Dolly lullaby*) is likely a little girl singing her doll to sleep while she herself is lying down for her nap. If understood this way, the poem shines light on lullaby norms and how they are perceived by children. Child-like phrases such as “wiggly waggly” and the inclusion of rewards (hearing about the animals) add to this impression.

Puppenwiegenlied

Schlaf', Püppchen, schlaf',
 Schlafe in Ruh'
 Schlaf', Püppchen, schlaf',

Und mach die Äuglein zu!
 Darfst nicht lesen und schreiben,
 Kannst im Bettchen bleiben
 Morgen so wie heut,
 Hast dazu die Zeit.

Schlaf', Püppchen, schlaf',
 Schlafe in Ruh'
 Schlaf', Püppchen, schlaf',

Und mach die Äuglein zu!
 Liegst du still and schläfst du brav,
 Sing ich dir vom kleinen Schafe,

Dolly Lullaby

Sleep, dolly, sleep!
 Sleep in peace,
 Sleep, dolly, sleep!

And close your little eyes!
 You must not read or write,
 You may stay in your bed
 Tomorrow as today,
 Because you have time for that.

Sleep, dolly, sleep!
 Sleep in peace,
 Sleep, dolly, sleep!

And close your little eyes!
 If you lie still and sleep dutifully,
 I shall sing to you about the little sheep,

Sing ich dir vom Watschelgänschen,
Mit dem Wickelwackelschwänzchen.
Schlaf, Püppchen, schlaf!

I shall sing to you about the waddling goose
With the wiggly waggly tail.
Sleep, dolly, sleep!¹⁵⁵

Although the poem's authorship is unknown, "Schlaf, Püppchen, schlaf" is a popular German folk poem set by other composers¹⁵⁶. The text is peppered with expressions and instructions the girl has likely had directed at herself (i.e. must not read, stay in your bed, etc.). Her promise to tell her doll about the animals is probably rooted in her own fascination with them, as it is with most young children. It is highly probable the girl is repeating to her doll what her own mother has said to her just moments before. Again, this highlights the expectation that rewards appear in lullabies.

While Carl Reinecke is considered a Romantic composer, he sought to preserve the Classical and traditional approach to music. Pyotr Tchaikovsky, an acquaintance of Reinecke's, had this to say about him:

...there is no doubt that Reinecke is one of the most influential and prominent figures in the German music world, and that, even if there are quite a few Wagnerians, Lisztians, Brahmsians, and other progressives of all shades who are not overly fond of Herr Reinecke, nobody can begrudge this gifted and conscientious musician the respect which he deserves.¹⁵⁷

This stylistic preference for the Classical sound can be seen in "Püppchenwiegenlied" with traditional 4-measure phrases (see Example 6.3), strophic form (a lullaby favorite), and ornamental motifs (m. 30).

¹⁵⁵ Reproduced by kind permission from Emily Ezust, Sharon Krebs, translated, 2015, https://www.lieder.net/lieder/get_text.html?TextId=111437, accessed August 30, 2020.

¹⁵⁶ "Püppchenwiegenlied," https://www.lieder.net/lieder/get_text.html?TextId=22880, accessed March 1, 2021.

¹⁵⁷ Pyotr Tchaikovsky, *Autobiographical Account of a Tour Abroad in the Year 1888*, as cited on http://en.tchaikovsky-research.net/pages/Carl_Reinecke, accessed August 30, 2020.

Andantino.
In wiegendem Tempo.

Nr. 25.

Schlaf, Püppchen, schlaf, schla - fe in Ruh,

schlaf, Püpp-chen, schlaf, und mach' die Äug-lein zu!

Example 6.3: Carl Reinecke, “Puppenwiegenlied,” mm. 1-8¹⁵⁸

The rhythmic language of the vocal line is also simple. The pattern of quarter note followed by two eighth notes emphasizes a strong downbeat (see Example 6.3). The combination of strong-weak-weak has a lilting feel. Reinecke incorporated some rhythmic changes (such as triplets, see m. 9) that add interest to the vocal line. However, the rocking created by the quarter and eighth notes reigns. The indication *in wiegendem Tempo* (at a swaying tempo) adds to this lulling effect. The straightforward rhythmic language in the voice builds on the lullaby sound.

Rhythmic variety occurs in the piano more than the voice. Reinecke incorporates syncopation and grace notes that slightly stress the offbeat (see m. 5). By this the piano brings

¹⁵⁸ Carl Reinecke, “Puppenwiegenlied,” *Zehn Kinderlieder* op. 75, no. 8 (Leipzig: Breitkopf & Härtel), [https://imslp.org/wiki/Kinderlieder_\(Reinecke,_Carl\)](https://imslp.org/wiki/Kinderlieder_(Reinecke,_Carl)), accessed November 24, 2020.

more attention to the strong downbeat in the voice. The effect is slightly diluted through the pedal markings that appear at each syncopation occurrence.

Simplicity continues in the harmonic language. The piece alternates between tonic (B \flat) and the dominant (F), the most basic approach to harmony. Reinecke added variety by including the dominant seventh chord, V⁷ (mm. 4; 20) on the word “Ruh” (*rest*). It is possible the harmonic tension created by the tritone in a dominant seventh chord could be anticipatory of the upcoming reward. The vocal line heavily features minor thirds, an already established characteristic of lullabies (mm. 5-7). The piano primarily doubles the voice.

Reinecke took basic compositional techniques and used them to write a child-like lullaby. This sweet simplicity reflects a child singing to her baby doll. The expected lullaby traits of minor thirds and strophic form appear in this piece and contribute to the child’s innocence. The rewards promised in the text are highlighted by Reinecke’s distilled musical language.

**Benjamin Britten [1913-1976], “A Charm,” from
A Charm of Lullabies op. 41, no. 4 [1948],
Words by Thomas Randolph
[1605-1635]**

Key: D minor Range: A#3-E5 Tessitura: D4-B \flat 4 Vocal Difficulty: Moderate Piano: Moderate

“A Charm” from *A Charm of Lullabies* is the most accurate description of a frustrated mother attempting to put a resisting child to sleep. The text is filled with threats of the terrible things the mother will do if the child does not fall asleep, and quickly.

A Charm

Quiet, sleep! or I will make
 Erinnys whip thee with a snake,
 And cruel Rhadamanthus take
 Thy body to the boiling lake,
 Where fire and brimstone never slake;
 Thy heart shall burn, thy head shall ache,
 And every joint about thee quake;
 And therefore dare not yet to wake!

Quiet, sleep! or thou shalt see
 The horrid hags of Tartary,
 Whose tresses ugly serpents be,
 And Cerberus shall bark at thee,
 And all the Furies that are three –
 The worst is call'd Tisiphone, -
 Shall lash thee to eternity;
 And therefore sleep thou peacefully.

The text is taken from F.E. Budd's anthology *A Book of Lullabies*, as were all the texts for Britten's *A Charm of Lullabies*.¹⁵⁹ While most of the poems in Budd's collection are independent compositions, "A Charm" comes from a larger literary work (Thomas Randolph's 1646 comedy *The Jealous Lovers*) and has dark undertones. Used as a lullaby, it falls into the milieu of an exasperated mother. The poem's tone is extremely harsh with references to the Greek underworld and judgement.¹⁶⁰ The threats of whipping, barking, aching, and unending pain are not expected in a lullaby. This is a piece that depicts a mother's vexation. Her frustration can be heard in the text and how Britten set it in the voice.

The vocal line consists of one verse from the poem and variations on the refrain "Quiet! Sleep!" When the refrain occurs, the voice incorporates larger leaps and quick dynamic shifts. When the singer is spouting off the curses and threats, the vocal line moves primarily stepwise

¹⁵⁹ Thomas Randolph, "A Charm," from *The Jealous Lovers* (1646), included in F.E. Budd's *A Book of Lullabies: 1300-1900* (London: Scholartis Press, 1930), 66.

¹⁶⁰ Erinnys – the three furies who punish murderers; Rhadamanthus – one of the underworld judges; Cerberus – multi-headed dog who guards the underworld; Tisiphone – one of the furies.

and incorporates undulating crescendos that create a roiling effect as the mother edges from repressed rage towards explosion (see Example 6.4). The piano is used to set the stage for the mood the mother will express next. The tremolos in the transition from refrain to verse are paired with a crescendo. They are another indicator of the mother's simmering agitation and anticipate the coming threats (see Example 6.4). The fluctuation between meters signifies the mood shifts. To increase the disjointed feeling Britten used the asymmetrical meter of $\frac{7}{4}$ when the mother grows in intensity.

Largamente ad libitum

VOICE

PIANO

Quiet sleep!..... or I will make

fz colla parte *trem.* *pp*

4 Prestissimo furioso

E-rin - nys whip thee with a snake, And cru - el Rha - da-man-thus take

fpp *fpp* *senza ped.*

Example 6.4: Benjamin Britten, "A Charm," mm. 1-5¹⁶¹

¹⁶¹ "A Charm of Lullabies Op. 41" by Benjamin Britten © 1949 Boosey & Co. Ltd. All Rights Reserved. Used With Permission. Benjamin Britten, "A Charm," *A Charm of Lullabies* op. 41, no. 4 (London: Boosey & Hawkes, 1949).

The piece is in D minor; however, Britten obscures this through dissonances such as secondary dominants (mm. 1-3) and seventh chords throughout the entire piano part (for example, see mm. 4-7).¹⁶² The use of dissonances in the piece adds to the sense of extreme disquiet. At times this proves to challenge the singer's ear in musical accuracy. The dissonant intervals in the treble part hide whatever harmonic progressions occur in the bass. In measure 4 the piano establishes tonic (D) but is hindered by the seconds and sevenths, fueling the mother's exasperation.

It is possible to interpret the piece as an ironic commentary – the mother's threats are quite extreme. Both Budd's inclusion of the text in his lullaby anthology and Britten's setting could be seen to highlight the text's irony. However, the more common perception of the piece is an exasperated mother whose patience is dangerously thin. Through rhythmic and dissonant devices, Britten skillfully sets the threats of a mother at her wits' end.

This chapter focused on the theme of threats and rewards in lullabies. Francis Poulenc's "Berceuse" describes the horrors the speaker wishes on the child in resentment. Aaron Copland's "The Little Horses" breaks from the dark and depicts a loving speaker full of promised rewards. Carl Reinecke's "Puppenwiegenlied" continues in sweetness as a little girl sings her dolly to sleep. "A Charm" by Benjamin Britten closes the chapter with the outlandish threats of an exhausted mother. All four pieces highlight the theme of threats and rewards and demonstrate the composers' skillful approaches to expression.

¹⁶² Nicolai, *Benjamin Britten's "A Charm of Lullabies": Historical Survey, Analysis, and Performance* (California State University, 1992), 73.

CHAPTER VII

SUMMARY, DISCUSSION, AND RECOMMENDATIONS

Lullabies are often viewed as basic and elementary in their relevance to a singer's repertoire. Yet as this study shows, lullabies can offer dramatic text settings, challenging piano material, and variety in themes that afford singers exciting and challenging new opportunities for study and performance. This project provides singers and voice teachers with a repertoire catalog that includes the lullaby genre in the art song canon. The intention of this study has been to provide a resource to assist in repertoire selection. The very exclusion of these lullabies from publications discussing art song repertoire corroborates the need for this study. This chapter summarizes the findings of the study and offers recommendations for future research.

Discussion

Lullabies are often ignored in the voice studio. The universal perception of lullabies is that they are soothing and gentle, intended for a mother to sing a child to sleep. While there are lullabies reserved for practical use that bear out this stereotype, the genre has infiltrated the art song canon and has been used by numerous composers. Lullabies contain more diversity than most people realize. Lullabies can be sung from many perspectives. They can be nationalistic, violent, humorous, and frustrated. They are sung in many languages and styles. A catalog of highly accessible lullabies with indications of score availability is included as an appendix and offers an expansive array of repertoire choices. This goes far beyond the twenty-one examples

discussed in this document. While the songs discussed have been placed in specific chapters, most fit into multiple categories and some aspects overlap.

Quintessential

Brahms' "Wiegenlied" was selected along with three other pieces that fit the standard notion of the genre: Alexander Gretchaninov's "Kolybel'naya," Hamilton Harty's "A Lullaby," and Cécile Chaminade's "Berceuse." Each of these works follow almost all the outlined characteristics of a lullaby. They demonstrate variation in subject matter and language, providing a well-rounded look at standard Western lullabies. Many of the other pieces discussed throughout the chapters share some of these characteristics: regular form, lilting rhythms, simple harmonies, the use of the minor third, and vocal lines based on "Motherese."

Nationalism

Lullabies often contain themes of nationalism or cultural heritage and identity. To illustrate this second theme, the following works are examined: Gladys Rich's "American Lullaby," which depicts the hustle and bustle of city life in mid-20th century United States, Xavier Montsalvatge's "Canción de Cuna para Dormir a un Negrito," which addresses Caribbean slavery and black identity, Benjamin Britten's "Hee Balou," using a fiercely clannish text of Scotland's favorite poet Robert "Robbie" Burns, and Edvard Grieg's "Kveld-sang for Blakken," a lullaby for a hard-working farm horse. Works discussed in other chapters that show national characteristics include "A Lullaby," "The Little Horses," and "Berceuse d'Armorique."

Perspectives

Generally, lullabies are intended for mothers to sing. However, some are written from a non-maternal perspective. A popular lullaby voice is either the Virgin Mother Mary or someone describing her, as in Max Reger's "Maria Wiegenlied." Edvard Grieg, who wrote many lullabies,

wrote his “Vuggesang” from the father’s perspective. Henri Lutz’s “Berceuse d’amour” is sung by a man to his lover. Lullabies can be turned inward to oneself, as is Peter Warlock’s “Sleep.” And lastly, Modest Mussorgsky’s “Kolybel’naya” alternates between the perspectives of the protective mother and Death. Other songs from this study that demonstrate different perspectives are “Berceuse d’Armorique,” “Kveld-sang for Blakken,” and “Mutter, o sing mich zur Ruh.”

Death

Whether through high infant-mortality rate prior to the mid-twentieth century or the frequent affiliation of sleep with death in Western literature, the theme of death in lullabies is prevalent. Poldowski’s “Berceuse d’Armorique” features a mother bemoaning the child’s future death in a life at sea, but also the inevitable loss of childhood. Edvard Grieg’s “Margretes Vuggesang” requires interpretation; however, references within the text connect it to the death theme. “Berceuse de guerre” by John Alden Carpenter offers a horrific insight into families torn apart by war. Robert Franz’s “Mutter, o sing mich zur Ruh” also centers on death but is sung by a dying child to the mother. Even “Wiegenlied” by Brahms, the most quintessential lullaby, alludes to the possibility of death through sleep.

Threats and Rewards

Francis Poulenc’s “Berceuse” is a lullaby from a reluctant caretaker’s perspective. The opening line threatens the child with a spanking if he cries again and doesn’t go to sleep. This lullaby also mentions numerous dire scenarios that could happen to the child with the intent of scaring the child into obedience. Aaron Copland’s “The Little Horses” is a very well-known lullaby that centers on promises of cake, carriages, and, of course, horses. Carl Reinecker’s “Püppenwiegenlied” also gives promises, of telling the child of little sheep and the waddling goose, with the wiggly, waggly tail. And finally, Benjamin Britten’s “A Charm” is an example

entirely of threats. The opening line, and prevailing motive, of “Quiet! Sleep!” leads to a series of threatened magical torments. Other songs in the study that feature threats or rewards are Gretchaninov’s “Kolybel’naya,” “Kveldsang for Blakken,” “Canción de Cuna para Dormir a un Negrito,” “A Lullaby,” and “American Lullaby.”

Recommendations For Further Research

This project aimed to create a guide to lullabies with applications for recitals. The resulting document fulfills that goal as a guidebook for studying and performing lullabies by various composers. Additionally, it opens the door to future research in the exploration of lesser-known composers of merit and the resulting repertoire expansion. While uncovering hidden gems within the art song canon, this guide demonstrates the viability of composers whose music is rarely performed. These composers and their works are found in the catalog appendix. Despite their unacknowledged status, many produced works that can be considered on equal footing in style, skill, and beauty as those by Schubert, Brahms, or Debussy. Further study is also warranted around piano *berceuses*, especially those that are variations on pre-existing lullaby themes. Several pieces mentioned in this study were also orchestrated or originally set for instrument ensemble (“Maria Wiegenlied,” “Sleep,” “The Little Horses”). This could present another avenue for research.

Conclusion

Numerous composers have written lullabies. The songs discussed in this guide display the characteristics of lullabies, but also the variety found in themes, styles, and texts. Some songs are simple to the point of naiveté, while others feature challenging piano material, wide vocal ranges, and dramatic uses of dynamics and vocal color. This guide provides singers and teachers with information about each piece, its text, and compositional approach to encourage the study,

practice, and performance of lullabies. By highlighting these songs, this guide draws attention to the artistic possibilities of lullabies and encourages their inclusion into the art song canon. The catalog included in the Appendix offers a valuable resource for further investigation of the lullaby genre. Listing 325 songs in 13 languages, the catalog includes many beautiful songs that could not be treated in detail in this document. It is provided to encourage singers to explore this rich, diverse, and undeservedly neglected repertoire.

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APPENDIX A
LULLABY CATALOG

Date Published	Composer	Title	English title	Poet	Score Available	Key	Range
GERMAN							
1796	Bernhard Flies [1770-1851] (prev. attr. To Mozart)	"Schlaf mein Prinzchen"	"Sleep my little prince"	Friedrich Wilhelm Gotter [1746-1797]	imslp.org	F major	F4-F5
1799	Johann Bernhard Hummel [1760-1805]	"Wiegenlied," <i>12 Deutsche Lieder</i> , no. 4	"Cradlesong"		imslp.org	A major	E4-E5
1811	Georg Gerson [1790-1825]	"Wiegenlied von Tiedge"	"Lullaby from Tiedge"	Christoph August Tiedge [1752-1841]	imslp.org	G major	F#4-E5
1815	Franz Schubert [1797-1828]	"Wiegenlied" ("Schlumm're sanft"), D304	"Cradlesong"	Theodor Körner [1791-1813]	imslp.org	F major	E4-G5
1816	Franz Schubert [1797-1828]	"An den Schlaff," D. 447	"Of Sleep"	attr. To Johann Peter Uz [1720-1796]	imslp.org	A major	G#4-F#5
1816	Franz Schubert [1797-1828]	"Wiegenlied" ("Schlafe, schlafe"), D498, op. 98, no. 2	"Cradlesong"	Matthias Claudius [1740-1815]	imslp.org	A \flat major*	E \flat 4-E \flat 5
1817	Franz Schubert [1797-1828]	"Schlaflied," D.527, op. 24, no. 2	"Lullaby"	Johann Mayrhofer [1787-1836]	imslp.org	F major	C4-F5
1817	Georg Gerson [1790-1825]	"Wiegenlied"	"Cradlesong"	unknown, likely Gerson	imslp.org	G major	F#4-E5
1823	Franz Schubert [1797-1828]	"Des Baches Wiegenlied," from <i>Die schöne Müllerin</i> , op. 25, no. 20	"The creek's lullaby"	Wilhelm Müller [1794-1827]	imslp.org	E major*	G#4-G#5
1826	Franz Schubert [1797-1828]	"Wiegenlied" ("Wie sich der Äuglein"), D. 867, op. 105, no. 2	"Cradlesong"	Johann Gabriel Seidl [1804-1875]	imslp.org	A \flat major	F4-F5
1827	Christian Heinrich Rinck [1770-1846]	"Abend wird es wieder," or "Abendlied"	"It will be evening again," or "Eveningsong"	August Heinrich Hoffmann von Fallersleben [1798-1874]	imslp.org	G major	D4-D5
1837	Carl Gottlieb Reißiger [1798-1859]	"Wiegenliedchen," <i>Lieder und Gesänge</i> , op. 123, no. 5	"Cradlesong"	August Pfeiffer [1640-1698]	imslp.org	A minor	G#4-E5
1838	Louis Spohr [1784-1859]	"Wiegenlied in drei Tönen," <i>6 Deutsche Lieder</i> , op. 103, no. 4	"Cradlesong in two tones"	August Heinrich Hoffmann von Fallersleben [1798-1874]	imslp.org	B \flat major	B \flat 4-D5

Date Published	Composer	Title	English title	Poet	Score Available	Key	Range
1838	Wilhelm Taubert [1811-1891]	"Schlaf in guter Ruh"	"Sleep in good peace"	Stephan Schütze [1771-1839]	imslp.org	D major	D4-F#5
1839	Richard Wagner [1813-1883]	"Dors, mon enfant" from <i>Trois Melodies</i> (also under FRENCH)	"Sleep, my child"	Anonymous	imslp.org	F major	D4-F5
1840	Robert Schumann [1810-1856]	"Hochländisches Wiegenlied," <i>Myrthen</i> , op. 25, no. 14	"Highland Lullaby"	Robert Burns [1759-1796]	imslp.org	D major	E4-F#5
1841	Friedrich Wilhelm Kücken [1810-1882]	"Schlummerlied," op. 34, no. 5	"Slumber Song"	Franz Kugler [1808-1858]	imslp.org	D major	D4-D5
1842	August Pott [1806-1883]	"Wiegenlied"	"Cradlesong"	unknown	imslp.org	A major	C#4-E5
1843	Robert Franz [1815-1892]	"Schlummerlied," <i>12 Gesänge</i> , op. 1, no. 10	"Slumber Song"	Johann Ludwig Tieck [1773-1853]	imslp.org	B major	E4-F#5
1847	Wilhelm Taubert [1811-1891]	"Wiegenlied," <i>12 Lieder</i> , op. 68, no. 7	"Cradlesong"	Wilhelm Wackernagel [1806-1869]	imslp.org	F major	C4-D5
1849	Robert Schumann [1810-1856]	"Kinderwacht," <i>Liederalbum für die Jungen</i> , op. 79, no. 21	"Guardian Angels"	unknown	imslp.org	F major	C4-C5
1849/50	Wilhelm Taubert [1811-1891]	"Guten Abend", <i>12 Lieder</i> , op. 79, no. 7	"Good Evening"	Rudolf Löwenstein [1819-1891]	imslp.org	A minor	D#4-G5
1849/50	Wilhelm Taubert [1811-1891]	"Wiegenlied," (Eiapoepia, schlaf Kindlein schlaf), <i>12 Lieder</i> , op. 79, no. 9	"Sleep, child, sleep"	Gustav Theodor Fechner [1801-1887]	imslp.org	A major	Eb4-F5
1850	Wilhelm Taubert [1811-1891]	"Wenn du im Traum wirst fragen," <i>6 Lieder</i> , op. 76, no. 2	"Oh, gently sleep"	Unknown	imslp.org	C major	G4-A5
1850	Robert Franz [1815-1892]	"Mutter, o sing mich zur Ruh," op. 10, no. 3	"Mother, o sing me to rest"	German by Ferdinand Freiligrath [1810-1876]	imslp.org	Eb major	A#3-Eb5
1850	Rudolph Vivenot [1807-1884]	"Schlummerlied," op. 24	"Slumber song"	Johann Ludwig Tieck [1773-1853]	imslp.org	A major	E4-G#5
1852	Wilhelm Taubert [1811-1891]	"Wiegenlied" (Sonne hat sich müd' gelaufen), <i>12 Lieder</i> op. 88, no. 4	"Now the sun, his journey ended"	Robert Reinick [18055-1852]	imslp.org	F major	C4-D5

Date Published	Composer	Title	English title	Poet	Score Available	Key	Range
1853	Franz Abt [1819-1885]	"Gut' Nacht," <i>Deutsche Volkslieder</i> , op. 90, no. 6	"Good Night"	Anonymous	imslp.org	G major	G4-G5
1853	Carl Reinecke [1824-1910]	"Gebet zur Nacht," <i>8 Kinderlieder</i> , op. 37, no. 3	"Evening Song"	Luise Hensel [1798-1876]	imslp.org	D major	D4-D5
1854	Wilhelm Taubert [1811-1891]	"Wiegenlied," <i>12 Lieder</i> , op. 95, no. 4	"Cradlesong"	Franz Kugler [1808-1858]	imslp.org	F major	C4-Bb4
1856	Franz Abt [1819-1885]	"Wenn du im Traum wirst fragen," <i>3 Lieder</i> , op. 137, no. 1	"When you dream"	Rudolf Löwenstein [1819-1891]	imslp.org	Eb major	Db4-Eb5
1856	Franz Abt [1819-1885]	"Gute Nacht, du mein herziges Kind," <i>3 Lieder</i> , op. 137, no. 2	"Good Night my dear child"	Ludwig Friedrich Seyffardt [1827-1901]	imslp.org	Bb major	A#3-F5
1857	Wilhelm Taubert [1811-1891]	"Müdes Kindchen," <i>12 Lieder</i> , op. 118, no. 9	"Tired Child"	possibly Theodor Storm [1817-1888]	imslp.org	G major	D4-E5
1857	Wilhelm Taubert [1811-1891]	"Wiegenlied," <i>12 Lieder</i> , op. 118, no. 10	"Cradlesong"	Franz Kugler [1808-1858]	imslp.org	Ab major	C4-Eb5
1858	Franz Abt [1819-1885]	"Um Mitternacht," <i>4 Lieder für eine tiefe Stimme</i> , op. 153, no. 1	"At Midnight"	Julius Rodenberg [1831-1914]	imslp.org	Bb major	Bb3-F5
1860	Wilhelm Taubert [1811-1891]	"Wiegenlied," (So schlaf in Ruh), <i>12 Lieder</i> , op. 124, no. 7	"Cradlesong" (so sleep in peace)	August Heinrich Hoffmann von Fallersleben [1798-1874]	imslp.org	Eb major	D4-Eb5
1860	Wilhelm Taubert [1811-1891]	"Wiegenlied," (Schlafe, schlafe, holder süsse Knabe), <i>12 Lieder</i> , op. 124, no. 8	"Cradlesong" (sleep, sleep sweet boy)	Anonymous	imslp.org	Bb major	D4-F5
1860	Carl Reinecke [1824-1910]	"Püppchenwiegenlied," <i>10 Kinderlieder</i> , op. 75, no. 8	"Dolly lullaby"	Anonymous	imslp.org	Bb major	Bb3-C5
1862	Franz Abt [1819-1885]	"Gute Nacht, ihr Blumen," <i>4 Lieder</i> , op. 220, no. 1	"Good night, you flowers"	Ludwig Bauer [1832-1910]	imslp.org	Ab major	C4-Ab5
1865	Franz Abt [1819-1885]	"Wiegenlied," (Sachte will's dämmern) <i>4 Lieder</i> , op. 282, no. 4	"Cradlesong"	Friedrich Oser [1820-1891]	imslp.org	G major	D4-G5

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1865	Franz Abt [1819-1885]	"Schlaf wohl, du süsster Engel du," 3 <i>Lieder</i> , op. 213, no. 3	"Sleep well, you sweet Angel"	Hermann Hersch [1821-1870]	imslp.org	C major*	C4-F5
1866	Franz Abt [1819-1885]	"Serenade," (Kühl und stille ist die Nacht) 4 <i>Lieder</i> , op. 296, no. 2	"The Night is cool and quiet"	Rudolf Bunge [1836-1907]	imslp.org	D \flat major	E \flat 4-A \flat 5
1868	Johannes Brahms [1833-1897]	"Wiegenlied," op. 49, no. 4	"Cradlesong"	Des Knaben Wunderhorn	imslp.org	F major	F4-F5
1870	Franz Abt [1819-1885]	"Schlaf, Dornröschen," 5 <i>Lieder</i> , op. 372, no. 4	"Sleep, Beauty"	Friedrich Kampmann [1828-1902]	imslp.org	F major	F4-F5
1871	Friedrich Curschmann [1805-1841]	"Wiegenlied," op. 1, no. 1	"Cradlesong"	Georg Nicolaus Bärmann [1785-1850]	imslp.org	F major	F4-F5
1871	Friedrich Curschmann [1805-1841]	"Wiegenlied," op. 5, no. 4	"Cradlesong"	Wilhelm Wackernagel [1806-1869]	imslp.org	E \flat major	F4-G5
1871	Friedrich Curschmann [1805-1841]	"Wiegenlied," op. 9, no.3	"Cradlesong"	August Heinrich Hoffmann von Fallersleben [1798-1874]	imslp.org	E major	E4-F#5
1872	Franz Abt [1819-1885]	"Schlaf ein, du holdes Kind," 3 <i>Lieder</i> , op. 421, no. 3	"Go to sleep, my lovely child"	Anonymous	imslp.org	A \flat major	D#4-C5
1872	Franz Abt [1819-1885]	"Hertzieliebste, gute nacht," 3 <i>Lieder für eine tiefere Stimme</i> , op. 428, no. 1	"Dearest, good night"	Friedrich Brunold [1811-1894]	imslp.org	B \flat major	B \flat 3 - A \flat 5
1872	Wilhelm Taubert [1811-1891]	"Wiegenlied," 12 <i>Gesänge in 2 Hefte</i> , no. 5	"Cradlesong"	Stephan Schütze [1771-1839]	imslp.org	D major	D4-F#5
1873-75	Robert Franz [1815-1892]	"Schlummerlied," op. 1, no. 10	"Slumber Song"	Johann Ludwig Tieck [1773-1853]	imslp.org	B major	E4-F#5
1873	Franz Abt [1819-1885]	"Träum' von Engeln, süsßes Kind," 4 <i>Lieder zu englischen Gedichten von George Cooper</i> , op. 435, no. 2	"Dream of angels, little one"	George Cooper [1840-1927]	imslp.org	G major	D4-G5
1873	Franz Abt [1819-1885]	Im süßen Traum' gedenke mein	"Sweet angel, dream of me"	George Cooper [1840-1927]	imslp.org	E \flat major	D4-A \flat 5

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1875	August Klughardt [1847-1902]	"Abendhauch weht durch die Welt," 3 <i>Wiegenlied</i> , op. 23, no. 1	"Evening breath blows through the world"	Clemens Brentano [1778-1842]	imslp.org	D major	E4-D5
1875	August Klughardt [1847-1902]	"Leise, leise," 3 <i>Wiegenlied</i> , op. 23, no. 2	"Quiet, quiet"	Fritz Brentano [1840-191]	imslp.org	F major	E4-E5
1875	August Klughardt [1847-1902]	"Schlafe mein Kindlein," 3 <i>Wiegenlieder</i> , op. 23, no. 3	"Sleep my child"	Anonymous	imslp.org	A♭ major	E♭4-C5
1875	Pyotr Tchaikovsky [1840-1893]	"An den Schlaf," op. 27, no. 1	"To sleep"	Ferdinand Gumbert [1818-1896]	imslp.org	E♭ major	C4-G5
1877	Ernst Frank [1847-1889]	"Wiegenlied," (Da draussen auf...), 12 <i>Lieder</i> , op. 12, no. 5	"Cradlesong"	Franz Kugler [1808-1858]	imslp.org	D major	C#4-D5
1877	Ernst Frank [1847-1889]	"Wiegenlied," (Bunte Vögel), 12 <i>Lieder</i> , op. 12, no. 7	"Cradlesong"	Wilhelm Wackernagel [1806-1869]	imslp.org	G major	D4-E5
1877	Hugo Wolf [1860-1903]	"Wiegenlied im Sommer" 6 <i>Lieder für eine Frauenstimme</i> no. 4	"Cradlesong in Summer"	Robert Reinick [18055-1852]	imslp.org	F major	C4-F5
1877	Hugo Wolf [1860-1903]	"Wiegenlied im Winter" 6 <i>Lieder für eine Frauenstimme</i> no. 5	"Cradlesong in Winter"	Robert Reinick [18055-1852]	imslp.org	A♭ major	E♭4 - A♭5
1879	Franz Abt [1819-1885]	"Gute Nacht," 3 <i>Lieder</i> , op. 546, no. 2	"Good Night"	Carl von Stern [1819-1874]	imslp.org	G♭ major	D♭4-A♭5
unknown, but likely late 19th, early 20th c.	Luise Greger [1862-1944]	"Schlummerlied"	"Slumber song"	Hedwig Braun-Steinmann [b. 1841-?]	imslp.org	D min/F min	D4-D5/F4-F5
1880	Franz Abt [1819-1885]	"O süsser Traum," 3 <i>Lieder</i> , op. 565, no. 3	"Blissful Dreams"	Anonymous	imslp.org	F major	C4-E♭5
1880	Paul Colberg [1863-1926]	"Wiegenlied"	"Cradlesong"	unknown, likely Colberg	imslp.org	F major	E4-G5
1880	Josephine Lange [1815-1880]	"Wiegenlied," 6 <i>Lieder</i> , op. 26, no. 1	"Cradlesong"	Josephine Lang	imslp.org	E♭ major	B♭3 - E♭5

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1887	Pyotr Tchaikovsky [1840-1893]	"O, mein Kind durch die schweigende Nacht," op. 63, no. 6	"O my child, in the silence of night"	Anonymous	imslp.org	G major	D4-A5
1882	Heinrich von Herzogenberg [1843-1900]	"Wiegenlied," 5 <i>Lieder</i> , op. 30, no. 3	"Cradlesong"	Paul Heyse [1830-1914]	imslp.org	G minor	Bb3-G5
1891	Franz Ries [1846-1932]	"Wiegenlied"	"Cradlesong"	unknown	imslp.org	F major	C4-F5
1893	Paul Frommer [1868-1914]	"Wiegenlied"	"Cradlesong"	Otto Hausmann [1837-1916]	imslp.org	E major	E4-E5
1897	Adele aus der Ohe [1861-1937]	"Wiegenlied," 5 <i>Songs</i> , op. 5, no. 3	"Cradlesong"	Richard Watson Gilder [1844-1909]	imslp.org	Eb major	Eb3 - Eb5
1898	Wilhelm Aletter [1867-1934]	"Altdeutsches Wiegenlied"	"Old German cradlesong"	Wilhelm Aletter	imslp.org	G major	E4-G5
1898	Hans Schmidt [1854-1923]	"Wiegenlied"	"Cradlesong"	Hans Schmidt	imslp.org	Bb major	Bb3-Ab5
1899	Richard Strauss [1864-1949]	"Wiegenlied" - "Träume, träume, du mein süßes leben," 5 <i>Lieder</i> , op. 41, no. 1	"Cradlesong," or "Dreams, dreams, you my sweet life"	Richard Dehmel [1863-1920]	imslp.org	D major	D4-G#5
1900	Gustav Jenner [1865-1920]	"Wiegenlied," 9 <i>Kinderlieder</i> op. 6, no. 9	"Cradlesong"	unknown, folksong	imslp.org	D major	C#4-E5
1900	Julius Hagemann [1863-1941]	"Wiegenlied," 3 <i>Lieder</i> , op. 12, no. 3	"Cradlesong"	August Heinrich Hoffmann von Fallersleben [1798-1874]	imslp.org	Eb major	Eb4-G5
1900	Max Reger [1873-1916]	"Wiegenlied," 8 <i>Lieder</i> op. 43, no. 5, also "Bienchen, bienchen"	"Cradlesong" or "Bees, bees..."	Richard Dehmel [1863-1920]	imslp.org	Eb major	C4-G5
1900	Richard Strauss [1864-1949]	"Wiegenliedchen" - "Bienchen, Bienchen wiegt sich im Sonnenschein," 8 <i>Lieder</i> , op. 49, no. 3	"Little Cradlesong," or "Bees, bees swaying in the sunshine"	Richard Dehmel [1863-1920]	imslp.org	F# major	A#3-F#5
1901	Englebert Humperdinck [1854-1921]	"Wiegenlied"	"Cradlesong"	Elisabeth Ebeling [1828-1905]	imslp.org	F major	C4-F5

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1902	Max Reger [1873-1916]	"Schlummerlied," WoO VII/33	"Slumber song"	Friedrich Benz [1878-1904]	imslp.org	D major	C#4-F#5
1903	Max Reger [1873-1916]	"Nun kommt die Nacht gegangen"	"Now comes the night passed"	Richard Braungart [1872-1963]	imslp.org	E major	C#4-G#5
1915	Max Reger [1873-1916]	"Wiegenlied," <i>Fünf neue Kinderlieder für eine hohe Stimme mit Klavier</i> , op. 142, no. 1	"Cradlesong," <i>Five New Children's Songs for High Voice and Piano</i>	Gretel Stein [fl. 1910]	imslp.org	F major	E4-F5
1905	George Henschel [1850-1934]	"Die Englein"	"The Angels"		imslp.org	F major	F4-F5
1909	Christoph Bach [1835-1927]	"Schlummerlied"	"Sleep, O My Baby!"	Marie Puls [?]	imslp.org	E♭ major	E♭4-F5
1912	Max Reger [1873-1916]	"Maria Wiegenlied", op. 76, no. 52	"Maria's Cradlesong"	Martin Boelitz [1874-1918]	imslp.org	A♭ major *	A♭4 - A♭5
1915	Fritz Kreisler [1875-1962]	"Cradle Song"	"Cradlesong"	Alice Mattullath [fl. 1895-1952]	imslp.org	E♭ major	C♭4-E♭5
1915	Joseph Marx 1882-1964]	"Venetianisches Wiegenlied," found in <i>Lieder und Gesänge</i> Album 1	"Venetian Lullaby"	Paul Heyse [1830-1914]	imslp.org	A major	E4-F#5
1920	Bruno Lüling [1873-1940]	"Mutterliebe," op. 51	"Mother's Love"	Bruno Lüling [1873-1940]	imslp.org	F major	C4-G5
1925	Emil von Reznicek [1860-1945]	"Madonna am Rhein," or "Ein deutsches Wiegenlied"	"Madonna on the Rhine," or "A German Cradlesong"	Hanns Hermann Cramer	imslp.org	E♭ major	B♭3-F5
1955	Hanns Eisler [1898-1962]	"Als ich dich in meinem Leib," <i>Vier Wiegenlieder für Arbeitermütter</i> , op. 33, no. 1	"When I have you in my body," <i>Four Lullabies for the Working Mother</i>	Bertolt Brecht [1898-1956]	imslp.org	D major	B3-D5
1955	Hanns Eisler [1898-1962]	"Als ich dich gebar," <i>Vier Wiegenlieder für Arbeitermütter</i> , op. 33, no. 2	"When I gave birth to you"	Bertolt Brecht [1898-1956]	imslp.org	A minor	A3-C5

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1955	Hanns Eisler [1898-1962]	"Ich hab' dich ausgetragen," <i>Vier Wiegenlieder für Arbeitermütter</i> , op. 33, no. 3	"I took you out"	Bertolt Brecht [1898-1956]	imslp.org	A minor	E4-D5
1955	Hanns Eisler [1898-1962]	"Mein Sohn," <i>Vier Wiegenlieder für Arbeitermütter</i> , op. 33, no. 4	"My son"	Bertolt Brecht [1898-1956]	imslp.org	G minor	D4-Eb5
FRENCH							
1839	Richard Wagner [1813-1883]	"Dors, mon enfant" from <i>Trois Mélodies</i> (also under GERMAN)	"Sleep, my child"	Anonymous	imslp.org	F major	D4-F5
1866	Pauline Viardot [1821-1910]	"Berceuse Cosaque," <i>12 Mélodies sur des Poésies Russes</i> , no. 4	"Cossack Lullaby"	Mikhail Lermontov [1814-1841], translated by L. Pomey	imslp.org	A minor	A3-F#5
1867	Alex Reichardt [1825-1885]	"Fils bien Aimé"	"Beloved son"	George MacDonald [1824-1905]	imslp.org	Bb major	D4-Eb5 (opt. F5)
1868	Jean-Baptiste Weckerlin [1821-1910]	"Sourire d'enfant"	"Child's smile"	Jean-Baptiste Weckerlin	imslp.org	F major	C4-F5
1868	Eugène Anthiome [1836-1916]	"Berceuse"	"Lullaby"	Eugène Tourneux [1809-1867]	imslp.org	Bb major	F4-Eb5
1868	Louis-Albert Bourgault-Ducoudray [1840-1910]	"Madame la Marquise," or "Berceuse"	"Madam, the Marquise," or "Lullaby"	Alfred de Musset [1810-1857]	imslp.org	Gb major	Bb3-F5
1868	Georges Bizet [1838-1875]	"Berceuse sur un vieil air"	"Lullaby on an old tune"	Marceline Desbordes-Valmore [1786-1859]	imslp.org	Eb major	Bb3-F5
1869	Armand Gouzien [1839-1892]	"Ma p'tit' Zizi"	"My little Zizi"	Élie Frébault [1827-1911]	imslp.org	G major	D4-G5
1869	Tony Rieffler [1854-1880]	"La jeune mère"	"The young mother"	Alexandre Lepape [fl. 1860-1870]	imslp.org	C major	E4-F5
1869	Armand Gouzien [1839-1892]	"Fermez les yeux, bonsoir!"	"Close your eyes, goodnight!"	Élie Frébault [1827-1911]	imslp.org	G major	D4-G5
1871	Auguste Cœdès [1840-1884]	"Barcelonnette" or "Berceuse"	"Little Barcelona"	Pierre Dupont [1821-1870]	imslp.org	D major	D4-E5

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ca. 1871	Benjamin Godard [1849-1895]	"Berceuse" (not to be confused with "Berceuse" from his opera <i>Jocelyn</i>)	"Lullaby"	Auguste de Châtillon [1808-1881]	imslp.org	G major	D4-F#5
1872	Émile Pessard [1843-1917]	"Berceuse"	"Lullaby"	Oscar de Poli [1838-1908]	imslp.org	G major	C4-G5
1873	Charles Gounod [1818-1893]	"Clos ta paupière"	"Close your eyelids"	Jules Barbier [1825-1901]	imslp.org	E♭ major	E♭4-F5
ca. 1873	Jean-Baptiste Weckerlin [1821-1910]	"Berceuse"	"Lullaby"	Ch. Belvès	imslp.org	E major	E4-F#5
1874	Emile Durand [1830-1903]	"Enfants d'un jour!"	"Children of the day"	Alphonse Daudet [1840-1897]	imslp.org	G major	D4-E5
1874	Émile Bourgeois [1849-1922]	"Dors enfant"	"Sleep child"	Émile Bourgeois	imslp.org	B♭ major	F4-G5
1875	Jean-Baptiste Weckerlin [1821-1910]	"Pour endormir l'enfant"	"Put the child to sleep"	Marceline Desbordes-Valmore [1786-1859]	imslp.org	E♭ major	E♭4-F5
1877	Paul Cressonnois [1849-1904]	"L'enfant," or "Berceuse créole"	"The Child," or "Creole Lullaby"	Louis Lemerrier de Neuville [1830-1918]	imslp.org	A minor	E4-E5
1877	Alfred Dassier [1836-1913]	"Dors sur mes genoux"	"Sleep on my knees"	Julie Fertault [1820-1900]	imslp.org	G major	D4-F#5
1877	Émile Périer [1821-1913]	"Dors mon enfant"	"Sleep my baby"	Gustave Aimard [1818-1883]	imslp.org	A major	E4-E5
1878	Hippolyte Buffet [d. 1888]	"Ferme les yeux"	"Close your eyes"	Paul Brière	imslp.org	E♭ major	D4-E♭5
1878	Georges Schmitt [1821-1900]	"Il dort"	"He is sleeping"	Louis Ratisbonne [1827-1900]	imslp.org	G major	C#4-D5
1879	Gabriel Faure [1845-1924]	"Les Berceaux," <i>Trois mélodies</i> , op. 23, no. 1	"Cradles"	Sully Prudhomme [1839-1907]	imslp.org	B♭ minor	B♭3-F5
1879	Giovanni Giorgetti [1880-1900]	"Berceuse"	"Lullaby"	Honoré Arnoul [1810-1893]	imslp.org	A♭ major	E♭4-G5 (opt. A♭5)
1883	Henry Ketten [1848-1883]	"Berceuse" (also under ITALIAN)	"Lullaby"	unknown	imslp.org	A♭ major	E♭4-A♭5 (opt C6)
1884	Pauline Viardot [1821-1910]	"Berceuse"	"Lullaby"	Auguste de Châtillon [1808-1881]	imslp.org	G major	D4-E5
1885	Charles Grisart [1837-1904]	"Berceuse," <i>6 Mélodies. Deuxième série</i> , no. 2	"Lullaby"	Auguste de Châtillon [1808-1881]	imslp.org	A minor	D4-F5

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1886	Désiré Dihau [1833-1909]	"Berceuse"	"Lullaby"	Jean Richepin [1849-1926]	imslp.org	E♭ major	B♭3 - C5
1887	Théodore Dubois [1837-1924]	"Berceuse" from <i>20 mélodies</i> no. 18	"Lullaby"	Lionel Bonnemère [1843-1905]	imslp.org	E♭ major	F4-G5
1892	Cécile Chaminade [1857-1944]	"Berceuse"	"Lullaby"	Éduard Guinand [1838-??]	imslp.org	E♭ major*	D4-G5
1892	Léon Boëllmann [1862-1897]	"Berceuse"	"Lullaby"	Paul Collin [1843-1915]	imslp.org	G major	E4-E5
1894	Guy Ropartz [1864-1955]	"Berceuse"	"Lullaby"	Hippolyte Lucas [1807-1878]	imslp.org	F major*	D4-F5
1898	Georges Marty [1860-1908]	"Berceuse"	"Lullaby"	Auguste de Châtillon [1808-1881]	imslp.org	E♭ major	B♭3-E♭5
1899	Esteban Marti [d. 1925]	"La berceuse de ma poupée"	"Doll's Lullaby"	Charles Quinel [1868-1942]	imslp.org	B♭ major	E♭4-F5
1903	Ruggiero Leoncavallo [1857-1919]	"Petit ange, ferme ton aile"	"Little angel, close your wing"	Dorémi	imslp.org	F major	C4-F5
1904	Paul Delmet	"Berceuse D'amour"	"Lullaby of love"	Maurice Boukay	imslp.org	F major	C4-D5
1905	Louis-Albert Bourgault-Ducoudray [1840-1910]	"Berceuse d'Armorique"	"Armorique Lullaby"	Anatole le Braz [1859-1926]	imslp.org	E♭ major	E♭4-F5
1905	Fernand Lemaire [unknown dates]	"Berceuse"	"Lullaby"	Georges Aucoc	imslp.org	F major	C4-F5
1907	Gabriel Grovlez [1879-1944]	"Dors, Mon P'tit N'amour," <i>Chansons Infantines</i> , no. 7	"Sleep My Bonnie Baby"	Sabine Mancel	imslp.org	F major	C4-F5
1909	René Esclavy [d. 1927]	"Berceuse" from <i>Mélodies</i> no. 18	"Lullaby"	Georges Esclavy	imslp.org	D major	E4-D5
1910	Émile Spencer [1859-1921]	"Berceuse Printanière"	"Spring Lullaby"	Fernand Mysor [1876-1931]	imslp.org	G major	D4-E5
1910	Eugène Rosi [1868-1928]	"Berceuse des trois baisers"	"Lullaby of three kisses"	Louis Diodet [1867-1946]	imslp.org	A♭ major	E♭4-F5
1912	André Pradels [1878-1916]	"Berceuse"	"Lullaby"	Octave Pradels [1842-1930]	imslp.org	E♭ major	G4-G5
1913	Maud Laurent [fl. 1913]	"L'enfant"	"The Child"	Odette Laurent	imslp.org	G min/Gmaj	E♭3-A♭5

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1914	Irena Regina Poldowski [1880-1932]	"Berceuse d'Armorique"	"Armorique Lullaby"	Anatole le Braz [1859-1926]	imslp.org	F# minor	F#4-D5
1916	Déodat de Séverac [1872-1921]	"Ma poupée chérie"	"My dear dolly"	Déodat de Séverac [1872-1921]	imslp.org	D major	D3-F#5
1918	Henri Lutz [1864-1919]	"Berceuse D'amour"	"Lullaby of love"	Henri Lutz	imslp.org	D \flat major	E \flat 4 - E \flat 5
1918	John Alden Carpenter [1876-1951]	"Berceuse de Guerre"	"War lullaby"	Émile Cammaerts	imslp.org	F major	C4-G5
1920	Darius Milhaud [1892-1974]	"Chant de nourrice" from <i>Poemes Juifs</i> op. 34, no. 1	"Nanny song"	Darius Milhaud	imslp.org	G# minor	C#4-E5
1920	Auguste Descarries [1896-1958]	"Obstination vaincue"	"Stubbornness defeated"	Auguste Descarries [1896-1958]	imslp.org	D \flat major	D \flat 4-G \flat 5
1921	Marcel Grandjany [1891-1975]	"Berceuse: Livre de la jungle"	"Lullaby: jungle book"	Robert de Humières [1868-1915], after Rudyard Kipling [1865-1936]	imslp.org	A \flat major	E \flat 4-A \flat 5
1923	Franz Godebski [1866-1948]	"La source berceuse"	"The lullaby source"	Henri Allorge [1878-1938]	imslp.org	G major	C4-D5
1932	Francis Poulenc [1899-1963]	"Berceuse," <i>Cinq poèmes de Max Jacob</i> , FP 59, no. 4	"Lullaby"	Max Jacob [1876-1944]	imslp.org	G major	B3-F5
1999	Daniel Léo Simpson [b. 1959]	"Berceuse for soprano"	"Lullaby"		imslp.org	F maj; G maj	C4-D5
ITALIAN							
	Gaetano Donizetti [1797-1848]	"Berceuse: Questo mio figlio"	"Lullaby: this my son"	unknown	<i>20 Songs Donizetti</i> Alfred Music	D \flat major*	F4-G \flat 5
1875	Francesco Paolo Frontini [1860-1939]	"Ninna Nanna"	"Lullaby"	unknown	imslp.org	G major	G4-G5
1883	Henry Ketten [1848-1883]	"Ninna-nanna" (also under FRENCH)	"Lullaby"	unknown	imslp.org	A \flat major	E \flat 4-A \flat 5 (opt C6)
1889	Francesco Paolo Tosti [1846-1916]	"Ninna Nanna"	"Lullaby"	Gabriele D'Annunzio [1863-1938]	imslp.org	G major	D4-D5
Early 20th century	Armando Mercuri [1884-1948]	"Io la cullavo" or "Ninna nanna"	"I rocked her" or "Lullaby"	Carlo Culcasi [1883-1947]	imslp.org	D major	E4-A5

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1904	Gabriel Verdalle [1847-1918]	"Près d'un berceau"	"Near a cradle"	René Ferrari	imslp.org	D major	C#4-F#5
1910	Fidelis Zitterbart Jr. [1845-1915]	"Lullaby"		Frances Gray	imslp.org	Bb major	Db4-F5
1911	Pietro Vallini [1857-1932]	"Romanza" (Dormi fanciulla mia)	"Sleep, my dearest"	Composer	imslp.org	E major	D#4-F#5
1919	Mario Castelnuovo-Tedesco [1895-1968]	"Ninna-Nanna"	"Lullaby"	Ugo Castelnuovo-Tedesco [1890-1974]	imslp.org	G major	D4-F#5
1922	Mario Castelnuovo-Tedesco [1895-1968]	"Piccino Picciò"	"Little Boy" (Corsican dialect)	Corrado Pavolini [1898-1980]	imslp.org	D major	D4-F#5
SPANISH							
Early 20th century	Anonymous Costa Rican Lullaby	"Orilla de fuente clara"	"Clear fountain shore"	Anonymous	imslp.org	F minor	Bb3-G5
1915	Manuel de Falla [1876-1946]	"Nana"	"Lullaby"	Traditional	imslp.org	A minor	D4-E5
1942	Gilardo Gilardi [1889-1963]	"Canción de cuna india"	"Indian Lullaby Song"	Ana Serrano Redonnet	imslp.org	G major	E4-G5
1945	Xavier Montsalvatge [1912-2002]	"Canción de cuna para Dormir a un Negrito," <i>Cinco Canciones Negras</i> , no. 4	"Lullaby for a little black boy"	Ildefonso Pereda Valdés [1899-1996]	Southern Music Publishing Co.	Db major	Cb4-Eb5
ENGLISH							
1605	Francis Pilkington [ca. 1565-1638]	"Rest, sweet nymphs"		Anonymous	imslp.org	G minor	G4-F#5
1723	George Frideric Handel [1685-1759]	"Come to me soothing sleep," (Vieni o Figlio), <i>Ottone</i>		English by Arthur Somervell [1863-1937]	imslp.org	Eb major	D4-Eb5
1855	Charles E. Pratt [1841-1902]	"Angels watch o'er thee"		George Cooper [1840-1927]	imslp.org	Bb major	F4-F5
1831	John Hill Hewitt [1801-1890]	"Rock me to sleep, Mother"		Elizabeth Akers Allen [1832-1911]	imslp.org	Eb major	D4-Eb5
1862	Stephen Foster [1826-1864]	"Slumber my Darling"		Stephen Foster [1826-1864]	imslp.org	Eb major	Eb4-Eb5
1863	Louis Moreau Gottschalk [1829-1869]	"Slumber on Baby, Dear"		attr. Henry C. Watson	imslp.org	F major	D4-E5

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1864	Stephen Foster [1826-1864]	"Beautiful Dreamer"		Composer	imslp.org	E♭ major	D4-F5
1866	E. Clarke Ilsley [1837-1866]	"Rest! Darling, Rest!"		Thomas F. Walker	imslp.org	D♭ major	D4-E5
1867	Alex Reichardt [1825-1885]	"Fils bien Aimé"	"Love me, Beloved"	George MacDonald [1824-1905]	imslp.org	B♭ major	D4-E♭5
1868	John Hill Hewitt [1801-1890]	"Come Sweet Angels"		John Hill Hewett	imslp.org	D major	D4-F#5
1869	George Frederick [1820-1895]	"Sing Me to Sleep Father"		Eben Eugene Rexford [1848-1916]	imslp.org	C major	C4-E5
1871	Charles Gounod [1818-1893]	"Sweet Baby, Sleep"		George Wither [1588-1667]	imslp.org	D major	E4-D5
1874	George Coles Stebbins [1846- 1945]	"Slumber Song"		Alfred Tennyson [1809-1892]	imslp.org	D♭ major	F4-G5
1874	Alfred Humphries Pease [1838-1882]	"Sleep! Baby, sleep!"		unknown, from German poem	imslp.org	E♭ major	E♭4-F5
1876	George R. Paine [fl. 1870-1876]	"Cradle Song"		George R. Paine [fl. 1870-1876]	imslp.org	F major	C4-F5
1876	John Rogers Thomas [1830- 1896]	"Sleep on, but dream of me," <i>Diamond Cut Diamond</i>		George Cooper [1840-1927]	imslp.org	E♭ major	E♭4-E♭5
1876	David Braham [1838-1905]	"Rest, My Darling, Slumber now"		G.L. Stout	imslp.org	A major	D4-E5
1876	Alfred Humphries Pease [1838-1882]	"O! Hush thee my baby"		Sir Walter Scott [1771-1832]	imslp.org	F major	C4-F5 (opt. A5)
1882	Beppo Nemo	"Cradle Hymn of the Virgin"		English by Samuel Taylor Coleridge [1772-1834]	imslp.org	E♭ major	B♭3-F5
1882	Alfred Humphries Pease [1838-1882]	"Slumber sweetly"		George W. Cothran	imslp.org	A major	C#4-E5
1882	Horatio Parker [1863-1919]	"Slumber Song"		Anna Bartlett Warner [1824-1915]	imslp.org	A♭ major	D#4-F5
1884	Charles Villiers Stanford [1852- 1924]	"A Lullaby"		Thomas Dekker [ca. 1571-1632]	imslp.org	A♭ major	E♭4-F5

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1884	Wilson Smith [1856-1929]	"Serenade," (Sleep sweetly fairest maiden), <i>3 Songs</i> , op. 20, no. 2		Geo. T. Smith [fl. 1880s]	imslp.org	F major	C4-C5 (F3-C5)
1884	Homer Albert Norris [1860-1920]	"Cradle Song"		Hezekiah Butterworth [1839-1905]	imslp.org	A♭ major	C4-D♭5
1884	William Wallace Gilchrist [1846-1916]	"Dream Baby Dream"		Barry Cornwall [1787-1874]	imslp.org	F major	C4-F5
1884	Francis Boott [1813-1904]	"Cradle Song"		Alice P. Carter	imslp.org	F major	F4-E5
1887	Ethelbert Nevin [1862-1901]	"Cradle Song"		Translated by Elizabeth Prentiss [1818-1878]	imslp.org	F major	C4-C5
1887	Paul Dresser	"Baby Slumbers"		Paul Dresser [1857-1906]	imslp.org	G major	D4-D5
1889	Reginald De Koven [1859/61-1920]	"A Winter Lullaby," <i>Five Lullabies</i> op. 51, no. 4		Julia Harris May [1833-1912]	imslp.org	A♭ major	C4-E♭5
1890	Reginald De Koven [1859/61-1920]	"The Ferry for Shadowtown," op. 58 or from <i>Five Lullabies</i> op. 51, no. 5		Eugene Field [1850-1895]	imslp.org	A♭ major	C4-E♭5
1892	Arthur Foote [1853-1937]	"Sleep, Baby, Sleep," <i>11 Songs</i> , op. 26, no. 1		Elizabeth Prentiss [1818-1878]	imslp.org	D major	D4-F♯5
1893	Joseph Parry [1841-1903]	"Lullaby," see also WELSH		Rowlands [??]	imslp.org	B♭ major	F4-F5
1893	John Charles Bond-Andrews [1854-1899]	"The Nipper's Lullaby"		Melancthon Burton Spurr [1852-1904]	imslp.org	E♭ major	C4-D5 (opt. F5)
1893	Ethelbert Nevin [1862-1901]	"Sleep, little tulip," <i>A Book of Songs</i> , op. 20, no. 2		Eugene Field [1850-1895]	imslp.org	A♭ major	E♭4-F5
1893	William Henry Pontius [1844-1908]	"Sleep, Birdling, Sleep," <i>5 Songs</i> , op. 15, no. 4		Jeremiah Eames Rankin [1828-1904]	imslp.org	D♭ major	F4-E♭5
1893	Kate Vannah [1855-1933]	"Cradle Song"		Eben Eugene Rexford [1848-1916]	imslp.org	F major	E4-F5
1894	Francesco Paolo Tosti [1846-1916]	"Sleep, and Remember, Beloved"		James Strang [1813-1856]	imslp.org	G major	G4-G5

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1894	Edward MacDowell [1860-1908]	"Slumber Song," <i>2 Old Songs</i> , op. 9, no. 2		Edward MacDowell [1860-1908]	imslp.org	E♭ major	E♭4-E♭5
pre-1895	Clara Angela Macirone [1821-1895]	"O Hush thee, my Baby"		Sir Walter Scott [1771-1832]	imslp.org under "Folk-songs and other songs for children" [Jane Byrd Radcliffe-Whitehead]	E♭ major	B♭3-E♭5
1895	Amy Marcy Beach [1867-1944]	"Sleep, Little Darling," <i>4 Songs</i> , op. 29, no. 3		Harriet Prescott Spofford [1835-1921]	imslp.org	E♭ major	C4-E♭5
1895	Richard Henry Walthew [1872-1951]			Caryl Battersby [fl. 1894-1917]	imslp.org	F major	C4-F5
1895-96	William Henry Pommer [1851-1937]	"A Sleep Song," op. 9, no. 2		unknown	imslp.org	E♭ major	D4-E♭5
1895	Arthur Somervell [1863-1937]	"Shepherd's Cradle Song"		Anonymous	imslp.org	G major	D4-E5
1897	George Whitefield Chadwick	"Armenian Lullaby"		Eugene Field [1850-1895]	imslp.org	A♭ major	C4-E♭5
1897	Charles Beach Hawley	"Hushaby, Sweet My Own"		Eugene Field [1850-1895]	imslp.org	G major	C4-D5
1897	Reginald De Koven [1859/61-1920]	"Dutch Lullaby," op. 53, no. 1		Eugene Field [1850-1895]	imslp.org	A major	E4-E5
1897	Reginald De Koven [1859/61-1920]	"Japanese Lullaby," op. 53, no. 2		Eugene Field [1850-1895]	imslp.org	G major	D4-E5
1897	Reginald De Koven [1859/61-1920]	"Norse Lullaby," op. 53, no. 3		Eugene Field [1850-1895]	imslp.org	G minor	C#4-F#5
1897	William Wallace Gilchrist [1846-1916]	"The Rock-a-by Lady"		Eugene Field [1850-1895]	imslp.org	A major	C#4-E5
1897	Gerrit Smith	"Oh, Little Child"		Eugene Field [1850-1895]	imslp.org	G major	D4-E5
1897	Reginald De Koven [1859/61-1920]	"Orkney Lullaby"		Eugene Field [1850-1895]	imslp.org	F major	C4-F5

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1897	Reginald De Koven [1859/61-1920]	"Nightfall in Dordrecht"		Eugene Field [1850-1895]	imslp.org	G major	D4-E5
1897	Liza Lehmann [1862-1918]	"You and I"		Mary Arnold Childs [1870-1946]	imslp.org	B \flat major	D4-F5
1897	William Wallace Gilchrist [1846-1916]	"Southern Lullaby"		Paul Laurence Dunbar [1872-1906]	imslp.org	G minor	C4-F5
1898	Arr. Arnold Dolmetsch [1858-1940]	"O Death Rock Me to Sleep"		attr. Anne Boleyn [1501-1536]	imslp.org	G minor	F4-D5
1899	Edward Elgar [1857-1934]	"Sea Slumber Song," <i>Sea Pictures</i> , op. 37, no. 1		Roden Noel [1834-1894]	imslp.org	E major/E minor*	G \sharp 3-D5
Early 20th century	Alicia Adelaide Needham [1864-1945]	"Irish Lullabye"		Francis Arthur Fahy [1854-1935]	imslp.org	E \flat major	B3-F5
1900	Patty Stair [1869-1926]	"Slumber Song," <i>6 Songs</i> , no. 6		Composer	imslp.org	D \flat major	A \flat 3-E \flat 5
1900	Frederick Septimus Kelly [1881-1916]	"Sleep, o sleep, fond fancy"		Anonymous	imslp.org	E major	B3-G \sharp 5
1901	Ethelbert Nevin [1862-1901]	"At Rest"		Frank Lebby Stanton [1857-1927]	imslp.org	G major	D4-E5
1901	Liza Lehmann [1862-1918]	"Mother Sleep"		Henry Dawson Lowry [1869-1906]	imslp.org	E minor	B3-G5
1902	Edwin Greene [1856-1915]	"Sing me to Sleep"		Clifton Bingham [1859-1913]	imslp.org	D major	D4-F \sharp 5
1902	George Alfred Grant-Schaefer [1872-1939]	"Slumber Song," <i>7 Songs</i> , no. 5		Mena C. Pfirshing [fl. 1900]	imslp.org	E \flat major	C4-D5
1902	Charles Hubert Hastings Parry [1848-1908]	"A Welsh Lullaby"		C.O. Jones	imslp.org	F major	F4-F5
1902	Daniel Protheroe [1866-1934]	"A Slumber Song"		unknown, trans from Welsh by Rev. Edmund O. Jones	imslp.org	B \flat major	B \flat 3-C5

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1903	Arr. Charles Fonteyn Manney [1872-1951]	"Dodo, Baby, Do"		Translation by Charles Fonteyn Manney	imslp.org under "Folk-songs and other songs for children" [Jane Byrd Radcliffe-Whitehead]	G major	D4-C5
1903	Arr. Charles Fonteyn Manney [1872-1951]	"Little Cossack"			imslp.org under "Folk-songs and other songs for children" [Jane Byrd Radcliffe-Whitehead]	A minor	D4-E5
1903	Arr. Charles Fonteyn Manney [1872-1951]	"Dream-Baby"		English by E. Thatcher	imslp.org under "Folk-songs and other songs for children" [Jane Byrd Radcliffe-Whitehead]	C major	C4-C5
1903	Arr. Charles Fonteyn Manney [1872-1951]	"Sleep, Baby, Sleep"		Des Knaben Wunderhorn, translated by Elizabeth Prentiss	imslp.org under "Folk-songs and other songs for children" [Jane Byrd Radcliffe-Whitehead]	F major	C4-D5
1903	Colin McAlpin [1870-1942]	"Slumber Song," <i>10 Songs</i> , no. 5		Colin McAlpin [1870-1942]	imslp.org	D major	D4-D5
1903	Lord Henry Somerset [1849-1932]	"A Song of Sleep"		Lord Henry Somerset [1849-1932]	imslp.org	D major	D4-D5

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1903	George H. Clutsam [1866-1951]	"Berceuse: Chanson négre"		unknown, likely Clutsam	imslp.org	D minor	C#4-E5
1905	George Henschel [1850-1934]	"O hush thee, my babie," op. 38		Sir Walter Scott [1771-1832]	imslp.org	F major	C4-F5
1905	Arr. By Helen Hopekirk [1856-1945]	"Hush-a-bye, darling," <i>Seventy Scottish Songs</i> , no. 19		unknown, trans. By Lachlan MacBean	imslp.org	A♭ major*	E♭4-E♭5
1906	Clarence Lucas [1866-1947]	"Slumber Song"		Henrik Ibsen [1828-1906]	imslp.org	G major	D4-E5
1907	Charles Hubert Hastings Parry [1848-1908]	"Sleep"		Julian Sturgis [1848-1904]	imslp.org	D♭ major	A♭3-E♭5
1908	Amy Marcy Beach [1867-1944]	"Hush, Baby Dear," <i>Mother Songs</i> , op. 69, no. 2		Agnes Lockhart Hughes [ca. 1866-1942]	imslp.org	F major*	D4-F5
1908	George Henschel [1850-1934]	"Night Voices"		Harold Simpson	imslp.org	D major	D4-D5
1908	Hamilton Harty [1879-1941]	"A Lullaby"		Cathal O'Byrne [1867-1957]	imslp.org	G minor	C#4-E5
1908	Cyril Scott [1879-1970]	"Lullaby"		Christina Rossetti [1830-1894]	imslp.org	E♭ major	C4-E♭5
1909	Harriet Ware [1877-1962]	"Hindu Slumber Song"		Sorojini Naidu [1879-1949]	imslp.org	C minor	C4-A♭5
1910	Cyril Scott [1879-1970]	"Scotch Lullabye"		Walter Scott [1771-1832]	imslp.org	F major	C4-F5
1910	Jean Bohannan [d. 1923]	"De Sun is a-Sinnkin"		Jean Bohannann	imslp.org	F major	A3-D5
1911	Ethel Barns [1873-1948]	"Sleep, Weary Heart"		Jessie Elliot	imslp.org	B♭ major	B♭3-F5
1911	Roger Quilter [1877-1953]	"Slumber Song," <i>Where the Rainbow Ends</i> , no. 12		Clifford Mills [?] and John Ramsey [?]	imslp.org	A♭ major	E♭4-A♭5
1912	John Alden Carpenter [1876-1951]	"When the Misty Shadows Glide," 3 <i>Other Songs</i>		Paul Verlaine [1844-1896]	imslp.org	A♭ major	C4-F5
1912	Cyril Scott [1879-1970]	"Sleep Song"		William Brighty Rands [1823-1882]	imslp.org	D minor	B♭3-D5

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1913	John Alden Carpenter [1876-1951]	"Cradle Song," <i>William Blake Poems</i> , no. 2		William Blake [1757-1827]	Eight songs for medium voice and piano (Masters Music Publications, 1991)	A♭ major	C4-E♭5
1913	Alexander MacFadyen [1879-1936]	"Cradle Song"		Alexander MacFadyen	imslp.org	D♭ major	D♭4-F5
1914	Carl Hahn [1874-1929]	"Sleepy Town"		Elinore Cobb	imslp.org	C major	C4-D5
1914	Louis Elbel [1877-1959]	"Calm be thy sleep"		Thomas Moore [1779-1852]	imslp.org	C major	A3-E5
1914	John Alden Carpenter [1876-1951]	"The Sleep that Flits on Baby's Eyes," <i>Gitanjali</i> , no. 3		Rabindranath Tagore [1861-1941]	imslp.org	D major	D4-F#5
1914	James Royce Shannon [1881-1946]	"Too-ra-loo-ra-loo-ral"		James Royce Shannon	imslp.org	C major	C4-C5
1914	Walter Morse Rummel [1887-1953]	"Slumber Song," <i>10 Songs for Children, Young and Old</i> , no. 7		Unknown	imslp.org	G minor	D4-E♭5
1914	Wilfred Sanderson [1878-1935]	"Bird Lullaby"		Edward Teschemacher [1876-1940]	imslp.org	D♭ major	D♭4-F5
1915	Thurlow Lieurance [1878-1963]	"Sweet as an Angel's Tear"		Charles Francis Horner [1878-1967]	imslp.org	A major	E4-F#5
1915	Fritz Kreisler [1875-1962]	"Cradle Song"		Alice Mattullath [fl. 1895-1952]	imslp.org	E♭ major	C♭4-E♭5
Early 20th century	Luigi Denza [1846-1922]	"An Orchard Cradle Song"		Edward Teschemacher [1876-1940]	imslp.org	G major*	B3-G5
1917	Arr. By Louis-Albert Bourgault-Ducoudray [1840-1910]	Sleep, my Child" or "Aïnte," [Folksong from Smyrna]			imslp.org, under "My Favorite Folk Songs" Marcella Sembrich	G minor	C4-B♭4

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1917	Colin McAlpin [1870-1942]	"Love's Vigil"		W.W. Robinson [??]	imslp.org	A \flat major	A \natural 3-E \flat 5
1918	John Alden Carpenter [1876-1951]	"The Lawd is Smilin' through the Do'," <i>3 Songs</i>		Unknown	imslp.org	E major	B3-E5
1918	Emilie Frances Bauer [1864-1926]	"All Aboard the Slumber-Boat"		Emilie Frances Bauer [1865-1926]	imslp.org	B \flat major	C#4-F5
1919	David Stanley Smith [1877-1949]	"A Madonna Slumber-Song," <i>Four-and-Twenty Little Songs Bound in a Book</i> , op. 41, no. 10		Leila Osborne [fl. 1910s]	imslp.org	E major	E4-E5
1919	David Stanley Smith [1877-1949]	"Lullaby," <i>Four-and-Twenty Little Songs Bound in a Book</i> , op. 41, no. 2		Leila Osborne [fl. 1910s]	imslp.org	A \flat major	E \flat 4-E \flat 5
1919	Peter Warlock [1894-1930]	"Lullaby"		Thomas Dekker [ca. 1571-1632]	imslp.org	D minor	A3-D5
1920	Ivor Gurney [1890-1937]	"Sleep," <i>5 Elizabethan Songs</i> , no. 4		John Fletcher [1576-1625]	imslp.org	G minor*	B \flat 3-F5
1920	Thurlow Lieurance [1878-1963]	"The Bird and the Babe"		Thurlow Lieurance	imslp.org	A \flat major	E \flat 4-D \flat 6
1920	Lawrence Wright [1888-1964], pseu. Gene Williams	"Wyoming Lullaby"		Lawrence Wright (pse. Gene Williams)	imslp.org	E \flat major	C4-E \flat 5
1921	Cecil Armstrong Gibbs [1889-1960]	"Nod," <i>2Songs</i> op. 12, no. 1		Walter de la Mare [1873-1956]	imslp.org	D major	D4-F#5
1921	Roger Quilter [1877-1953]	"Fairy Lullaby"		Roger Quilter	imslp.org	B \flat major	F4-G5
1922	Charles Ives [1874-1954]	"Berceuse", <i>114 Songs</i> , no. 93	"Lullaby"	Charles Ives	imslp.org	C# major	B#3-E#5
1922	Charles Ives [1874-1954]	"Cradle song," <i>114 Songs</i> , no. 33		A.L. Ives	imslp.org	E major	E#4-C#5
1922	Peter Warlock [1894-1930]	"Sleep"		John Fletcher [1576-1625]	Score Exchange	G minor*	D4-E \flat 5
1922	Peter Warlock [1894-1930]	"Rest sweet nymphs"		Anonymous	Score Exchange	F major*	F4-F5

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1923	Maurice Baron [1889-1964]	"Hush, Baby"		Louis Rouillion [fl. 1923-1928]	imslp.org	D major	D4-E5
1925	Samuel Barber [1910-1981]	"A Slumber Song for the Madonna"		Alfred Noyes [1880-1958]	Score Exchange	F minor	C#4-Eb5
1926	Karol Szymanowski [1882-1937]	"Sleep Now," <i>7 Joyce Songs</i> , op. 54, no. 2		James Joyce [1882-1941]	imslp.org	Atonal	Eb4-G5b
1932	Gladys Rich [1892-1972]	"American Lullaby"		Gladys Rich [1892-1972]	G. Schirmer	F major	C4-F5
1934	Hugh S. Robertson [1874-1952]	"Blake's Cradle Song"		William Blake [1757-1827]	imslp.org	Ab major	Eb4-G5
1935	John Jacob Niles [1892-1980]	"Lulle Lullay"		Anonymous	<i>John Jacob Niles: Christmas Songs and Carols</i> (G. Schirmer, 2008)	E minor (natural minor)	D4-E5
1949	Vladimir Drozdov [1882-1960]	"Louisiana Lullaby"		James Stuart Douglass	imslp.org	F major	G3-F5
1949	Benjamin Britten [1913-1976]	"A Cradle Song," <i>A Charm of Lullabies</i> , op. 41, no. 1		William Blake [1757-1827]	Boosey & Hawkes	Eb major	Bb3-E#5
1949	Benjamin Britten [1913-1976]	"A Highland Balou," <i>A Charm of Lullabies</i> , op. 41, no. 2		Robert Burns [1759-1796]	Boosey & Hawkes	B major	B3-E#5
1949	Benjamin Britten [1913-1976]	"Sephestia's Lullaby," <i>A Charm of Lullabies</i> , op. 41, no. 3		Robert Greene [1558-1592]	Boosey & Hawkes	E minor	Bb3-E5
1949	Benjamin Britten [1913-1976]	"A Charm," <i>A Charm of Lullabies</i> , op. 41, no. 4		Thomas Randolph [1523-1590]	Boosey & Hawkes	D minor	A#3-E5
1949	Benjamin Britten [1913-1976]	"The Nurse's Song," <i>A Charm of Lullabies</i> , op. 41, no. 5		John Phillip [fl. 1561]	Boosey & Hawkes	Bb major	A3-E#5
1952	Aaron Copland [1900-1990]	"The Little Horses," <i>Old American Songs</i> , set 2, no. 1		Anonymous	Boosey & Hawkes	G minor	D4-G5

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1999	Daniel Léo Simpson [b. 1959]	"Berceuse for soprano"			imslp.org	F major*	C4-D5
2012	David Unger [b. 1982]	"A Cradle Song"		William Blake [1757-1827]	imslp.org	E♭ major	E♭4-E5♭
2016	Gary Bachlund [b. 1947]	"A Cradle Song"		William Butler Yeats [1865-1939]	imslp.org	G major	B3-F5
WELSH							
1893	Joseph Parry [1841-1903]	"Lullaby," see also ENGLISH		Rowlands [??]	imslp.org	B♭ major	F4-F5
NORWEGIAN							
1866	Edvard Grieg [1843-1907]	"Vuggesang," <i>Romancer og Ballader af A. Munch</i> , op. 9, no. 2	"Cradlesong"	Andreas Munch [1811-1884]	imslp.org	G# minor	B3-D#5
1868	Edvard Grieg [1843-1907]	"Margretes Vuggesang," <i>Romanser</i> , op. 15, no. 1	"Margret's Cradlesong"	Henrik Ibsen [1828-1906]	imslp.org	A♭ major	C4-F5
1874-75	Edvard Grieg [1843-1907]	"Solveigs Vuggesang," <i>Peer Gynt</i> , op. 23, no. 23	"Solveig's Cradlesong"	Henrik Ibsen [1828-1906]	imslp.org	D major	C#4-F#5
1894	Edvard Grieg [1843-1907]	"Kveld-sang for Blakken," <i>7 Barnlige Sange</i> , op. 61, no. 5	"Lullaby for Dobbin"	Nordahl Rolfsen [1848-1928]	imslp.org	F major	E4-F5
1907	Edvard Grieg [1843-1907]	"Julens Vuggesang"	"Christmas lullaby"	Adolf Langsted [fl. 1905]	imslp.org	D major	D4-E5
DANISH							
1922	Carl Nielsen [1865-1931]	"Sof søtt, du lilla Sonja!"	"Sleep sweetly, little Sonja!"	Harald Fürstenberg	imslp.org	E major	E4-E5
RUSSIAN							
1856/57	César Cui [1835-1918]	Спи, мой друг молодой, <i>3 Romances</i> , op. 3, no. 2	"Sleep, My Young Friend"	Victor Krylov [1838-1908]	imslp.org	C major	E♭4-F5
1868	Modest Mussorgsky [1839-1881]	"Колыбельная Еремушки"	"Eremushka's Lullaby"	Nikolay Nekrasov [1821-1877]	imslp.org	A maj/F# maj	B3-D#5
1865/1871	Modest Mussorgsky [1839-1881]	Колыбельная песня [Version 1]	"Cradle song"	Alexander Ostrovsky [1823-1886]	imslp.org	B♭ minor	B♭3-F5
1865/1871	Modest Mussorgsky [1839-1881]	Колыбельная песня [Version 2]	"Cradle song"	Alexander Ostrovsky [1823-1886]	imslp.org	B♭ minor	B♭3-F5

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1875	Modest Mussorgsky [1839-1881]	"Kolybel'naya," <i>Pesni I plaski smerti</i> , no. 1	"Lullaby," <i>Songs and Dances of Death</i>	Arseny Golenishchev-Kutuzov [1848-1913]	imslp.org	F# minor	C#4-A#5
1883	Pyotr Tchaikovsky [1840-1893]	"КОЛЫБЕЛЬНАЯ ПЕСНЯ В БУРЮ," from <i>16 Songs for Children</i> , op. 54	"Lullaby in a Storm"	Aleksey Pleshcheyev [1825-1893]	imslp.org	F minor	E4-F5
1884	Pyotr Tchaikovsky [1840-1893]	"УСНИ," <i>6 Romances</i> , op. 57, no. 4	"Sleep!"	Aleksandr Strugovoshchikov [1809-1878]	imslp.org	F major	Bb3-F5
1894	Alexander Gretchaninov [1864-1956]	"Kolybel'naya," <i>5 Songs</i> , op. 1, no. 5	"Lullaby"	Mikhail Lermontov [1814-1841]	imslp.org	E major	B3-G#5
1894	Nikolay Rimsky-Korsakov [1844-1908]	"Усни, печальный друг," <i>4 Romances</i> , op. 39, no. 4	"Sleep, my Poor Friend"	Aleksey Tolstoy [1817-1875]	imslp.org	Eb major	Bb3-F5
1899	Eduard Nápravník [1839-1916]	Сну (Знакомец милый и старинный), <i>4 Romances to Verses by Pushkin</i> , op. 68, no. 3	"To Sleep"	Aleksandr Pushkin [1799-1837]	imslp.org	C major	D4-A5
1912	Pyotr Tchaikovsky [1840-1893]	"Cradle song," op. 16, no. 1		English by Charles Fonteyn Manney, German by Ferdinand Gumbert	imslp.org	Bb major	D4-G5
1947	Mily Balakirev [1837-1910]	"Колыбельная песня"	"Cradle song"	Arseny Arsenyev	imslp.org	Bb major	F4-F5
1979	Zara Levina [1906-1976]	"Колыбельная" from <i>Selected Children's Songs</i> , no. 34	"Lullaby"	СлоВа Т. СПеНДИароВоЙ	imslp.org	Eb major	Eb4-Eb5
21st century	Prokhor Protasov [b. 1988]	"Death, Lull Me to Sleep," <i>3 Songs after K. Balmont</i> , no. 2		Konstantin Balmont [1867-1942]	imslp.org	C minor	C4-F5
SWEDISH							
ca. 1850	August Söderman [1832-1876]	"Vaggvisa"	"Lullaby"	Anonymous	imslp.org	F major	F4-F5
1890-1900	Amalia Hjelm [1846-1916]	"Vaggsång"	"Lullaby"	Amalia Hjelm	imslp.org	Eb major	D4-G5

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1904-1908	Jean Sibelius [1865-1957]	"Sov in!," <i>7 Songs</i> , op. 17, no. 2	"Slumber"	Karl August Tavaststjerna [1860-1898]	imslp.org	A minor	C4-E5
POLISH							
?	Emil Młynarski [1870-1935]	"Kołysanka"	"Lullaby"	Czesław	imslp.org	A♭ major	D♭4-F5
1944	Felicjan Szopski [1865-1939]	"Uśnij-ze mi uśnij"	"Sleep now, my baby"	unknown	imslp.org, under <i>10 Polish Folk Songs</i>	B♭ major	F4-E♭5
DUTCH							
Early 20th century	Jef Tinel [1888-1972]	"Wiegeliedje"	"Lullaby"	Marcel Breyne [1890-1972]	imslp.org	F major	F4-F5
LATIN							
1903	Arr. Charles Fonteyn Manney	"Dormi"	"Sleep, sweet babe"	Anonymous	imslp.org under "Folk-songs and other songs for children" [Jane Byrd Radcliffe-Whitehead]	E minor	D#4-D5