

HUSH - A - BYE , MA BABY

MISSOURI

WALTZ

SONG

From an Original Melody

Produced By

John Valentine Eppel

REVISED EDITION

ARRANGED FOR PIANO BY

FREDERIC KNIGHT LOGAN

Price 60c.

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CHO

Hin - du - stan, where we stopped to rest our
tired car - a - van, Hin - du - stan,
where the paint-ed peacock proudly spread his fan,

The musical score is written for a choir and piano accompaniment. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The piano accompaniment features a prominent bass line and a more active treble line. The score is in 2/4 time and starts with a key signature of one sharp (F#).

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CHICAGO, ILL.

"Hush - a - bye, Ma Baby"

Music from an Original ³
Melody procured by
John Valentine Eppel

Lyric by
J.R. SHANNON

(THE MISSOURI WALTZ)

Arr. for piano by

SONG

FREDERIC KNIGHT LOGAN

INTRO. *Slowly and dreamily*

Dreamily

Hush - a - bye, ma ba - by, slum - ber - time is com - in' soon; Rest yo' head up -

on ma breast while Mam - my hums a tune; The sand - man is call - in' where

shad - ows are fall - in', While the soft breez - es sigh as in days long gone by.

* If necessary the lowest note in right hand chords and octaves may be omitted

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'Way down in Mis - sou - ri where I heard this mel - o - dy,

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The piano part includes several measures marked with 'Ped.' and asterisks, indicating pedal points. A dynamic marking of 'pp' (pianissimo) is present in the piano part.

When I was a Pick - a - nin - ny on ma Mam-my's knee; The

The second system continues the musical piece with a vocal line and piano accompaniment. It maintains the same key signature and includes similar pedal markings as the first system.

dark - ies were hum - min'; Their ban - jos were strum-min' So

The third system of music shows the vocal line and piano accompaniment. A dynamic marking of 'p' (piano) is used in the piano part. The piano accompaniment continues with pedal markings.

sweet and low.

The fourth system concludes the musical piece with a vocal line and piano accompaniment. The piano part features a final dynamic marking of 'p' and ends with a double bar line.

Strum, strum, strum, strum, strum, Seems I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of a series of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment is in the key of B-flat major and 4/4 time, featuring a steady strumming pattern. The first measure is marked with a piano (*pf*) dynamic. The piano part includes various chord voicings and fingerings, such as 4-5-2-3 and 2-1-4-3.

hear those ban-jos play - in' once a - gain, Hum, hum,

The second system continues the vocal line with quarter notes: D4, C4, B3, A3, G3, F3, E3, D3. The piano accompaniment continues with the same strumming pattern. A piano (*pf*) dynamic marking is present in the middle of the system. The piano part includes various chord voicings and fingerings, such as 2-3-4-5 and 1-2-3-4.

hum, hum, hum, That same old plain - tive strain.

The third system features a vocal line with quarter notes: D3, C3, B2, A2, G2, F2, E2, D2. The piano accompaniment continues with the same strumming pattern. A piano (*p*) dynamic marking is present in the middle of the system. The piano part includes various chord voicings and fingerings, such as 2-3-4-5 and 1-2-3-4.

Interlude

The interlude section consists of a piano accompaniment in the lower staff. It begins with a forte (*f*) dynamic and features a series of chords and melodic lines. The piano part includes various chord voicings and fingerings, such as 2-3-4-5 and 1-2-3-4.

6

Hear that mourn - ful mel - o - dy, It just haunts you the

mp

Ped. * Ped. * Ped. * Ped. *

whole day long, And you wan-der in dreams back to Dix-ie, it

f *ff* *L.H. pp* *fff*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

seems, When you hear that old - time song.

pp

Ped. * Ped. * Ped. * Ped. *

1st Mo.

Hush - a - bye, ma ba - by, go to sleep on Mam-my's knee, Jour - ney back to

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Dix - ie - land in dreams a - gain with me; It seems like yo' Mam - my was

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

there once a - gain, And the dark - ies were strum - min' that same old re - frain.

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

'Way down in Mis - sou - ri where I learned this lul - la - by, When the stars were

p *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

blink - in' and the moon was climb - in' high, And I hear Mam - my Cloe, as in

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

days long a - go Sing - in' hush - a - bye.

p *rit.* *ppp* *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Hush 5



A REALLY WONDERFUL WALTZ

BY FREDERIC KNIGHT LOGAN

Writer of the World Famous "MISSOURI WALTZ"

"MOONLIGHT WALTZ"

ALSO PUBLISHED AS A SONG

Slowly and Dreamily

Accent thumb notes for melody

p *Trem.*

Use soft and loud pedal together

Trem.

Trem.

Trem.

Sua loco *Sua loco*

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